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CREATES BOOZE BRAND INTRIGUE

media

AGENCY OF THE YEAR
DID YOU WIN?

THE TROUBLE WITH

integration





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Seeking divine integration



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Engaging behaviour wins out



On the cover

Steve Bolliger likes to launch things. He's known for listening to consumers, spotting needs in the marketplace and responding with new brands. He's also known for creating stories around those new entries, and whether it's the copy-driven packaging for Rotting Grape and Mike's Hard Lemonade, or the back story for the cheeky Naked Grapes and the creation of a planet for Vex, his method of spinning brand tales pays off. And that is what led us to Niagara, and the spectacular Jackson Triggs winery where photographer Darrin Klimek captured Bolliger among his muses.

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Beyond advertising

I recently took part in a pitched battle between three manufacturers and three retailers. The intense competition entailed brow-furrowing agonizing over product positioning and support, tense (even angry) negotiation between suppliers and buyers, and a day-long sense of being behind the eight ball – both in terms of the management team's time to absorb market research and reports, and to make and execute decisions.

It was, in fact, a market simulation called Store Wars, led by our columnist John Bradley with Ivey professor Niraj Dawar, and hosted by Pigeon president/COO Jo-Ann McArthur. Although a computer program assessed the outcome of our decisions, Store Wars was a real world eye opener into the different realities of sales and marketing departments, and the interests of retailers. No doubt that's why Wal-Mart (whose private-label business is bigger than P&G in total) is a new customer for the 12-year-old global program. Bradley, who now co-develops the exercise, first saw it while at Cadbury Schweppes, and says it forced all functions to speak the same language, and

that stars came to light, making it a leadership grooming program too.

While my team won, the real ROI was the deeper insight into CPG/retailer relationships, and a (simulated) sense of what really matters to them.

The 2006 AOY shortlist consists of: **BBDO, Bensimon Byrne, Bos, DDB, Diesel Marketing, John Street, Grip, Lowe Roche, Leo Burnett, Rethink, Taxi & Zig**

Finding out – and sharing – what really matters is also the impetus behind a new initiative for *strategy*. Each year we discuss our Agency of the Year process with agency execs and marketers, to make sure that it stays the most relevant exercise possible for both groups. After all, awards are only useful if they put a spotlight on the best thinking, and as the industry evolves, what that thinking entails can change.

Improving brand experience, for instance, is not typical ad award show fodder. Shows tend to recognize execution, and marketers largely compensate for it. Some enlightened awards recognize effectiveness, but they too are tied to traditional media executions. And while *strategy's* Agency of the Year equally values both the creative and the strategic, we also focus on individual campaigns. Since we've been hearing more and more examples of intriguing agency work that fall beyond the realm of advertising, *strategy* wanted to celebrate those contributions.

We've also been hearing more murmuring amongst our marketing peeps that too much attention is devoted to rewarding the creative work of relatively insignificant players over say, the Shoppers Drug Marts of the world. The argument goes, that no matter how buzzworthy a campaign is, if it's for a piece of business that does not influence the market, how significant is it? This got us thinking about how the big initiatives, often longer-term work, could be celebrated.

Ergo, our December Agency of the Year issue will debut the BIG awards. Big Ideas. Big Impact. Essentially, examples of thought leadership that are not campaign-centric, and the results they engender. While they are an adjunct to AOY, the BIG awards are separate and open to all agencies who meet the criteria. We invited shops to send one case study outlining their contributions, over the course of a year, towards solving one client's business challenges. The clients must spend more than \$20 million on media, and represent more than \$2 million in revenue for the agency. Big Ideas are not limited to big clients, however, we're starting this off by focusing on efforts where the stakes are higher. Winners will be announced in our December issue and at the Agency of the Year show Nov. 23.

Speaking of which, the 2006 AOY shortlist consists of: **BBDO, Bensimon Byrne, Bos, DDB, Diesel Marketing, John Street, Grip, Lowe Roche, Leo Burnett, Rethink, Taxi and Zig.** Good luck all, mm

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Media In Canada. Every single day.

Two years after its launch into the Canadian marketing community, *Media in Canada* is undergoing a regeneration. On Oct. 4, the twice-weekly electronic newsletter will relaunch as a daily in a new format, delivering even more of the media-centric marketing news so many execs rely upon. At the same time, www.mediaincanada.com will relaunch, with enhanced usability for readers and more opportunities for advertisers.

When the first issue of the new *Media in Canada* arrives in your inbox, the first thing that will strike you is the simplicity of the design. Once you click through a story link, you'll find yourself on the website, where you will be able to filter articles on a similar topic.

The *Media In Canada* site features several microsites aggregating content in specific media categories. For example, all stories relating to out-of-home advertising will be archived on the OOH microsite. And if, for example, you want to research "product placement" within TV stories, or "Youth" within Interactive stories – you can do that too! For advertisers looking for niche audiences, these microsites will offer targeted exposure that will be nigh difficult to replicate.

You'll notice too, that the careers section has moved to the top of the newsletter. Why? This placement will provide greater exposure for our HR advertisers, who are also now afforded the opportunity to include their company logo on the careers page on the website.

In *Media in Canada's* short lifespan, its circulation – which is entirely permission-based – has almost doubled, and over 4,000 subscribers receive each issue of the newsletter. This doesn't include pass-along copies.

For your own personal copy, just go to www.mediaincanada.com/subscribe and fill in the form. It's free, and signing yourself up will ensure that you are the first to know about upcoming special offers and promotions from the *strategy* and *Media in Canada* brands.

Agency of the year

On a different topic, we're pleased to announce the date and venue for this year's Agency of the Year shindig. For information on how to register for the must-attend soiree on Nov. 23, at Next Level at The Docks, in Toronto, please go to page 54.

'til next month, go well. **cm**

Claire Macdonald, publisher, *strategy* 416.408.0858

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UPCOMING SUPPLEMENTS

December 2006

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Sears *Incentives*

"we kind of lost



Naughty Santa chicks pack mobile video

◀ By Terry Poulton ▶

This month a 10-woman mobile video backpack team dressed in "naughty Santa attire" will deploy to mingle with boomers streaming into the Air Canada Centre for Barbra Streisand's two mid-October concerts. The plan is to entice easy-listening fans to stick Diana Krall's upcoming Christmas CD, *Live in Paris*, on their wish lists. A promo video for the album will be onscreen, while eight other "Santa girls" will hand out red-wrapped postcards describing Krall's CD as the perfect gift for the holiday season. The X16 mobile video units are part of Toronto-based Hit N' Run Entertainment's street marketing guerrilla arsenal.



Nissan hits the road

Nissan is going after a younger target in a big way. The car co's first bid for the 25-to-early-30s market entailed a cross-Canada road trip in September featuring 10 contestants vying for a Versa, replete with webisodes documenting the journey at www.liveversa.ca.

Competitors engaged in various challenges along the way that also happened to demonstrate features of the entry-level model. For example, the Toronto challenge had the contestants deliver furniture from IKEA to a women's shelter, showcasing the Versa's spacious trunk.

"We wanted to do something that was unique as well as appropriate for our young target," explains

Wendy Durward, director, marketing communications at Mississauga-based Nissan Canada.

Nissan did a cross-country mall tour this past spring to lure potential contestants, with the back seat of a Versa equipped with a



Contestants check out their rides

camera for passersby to record their auditions on the spot. The efforts netted over 300 auditions.

Consumers are being driven to the microsite to follow the webisodes with TV, radio, print and online ads.

Partners on the road trip include EMI Music, which will be providing downloads, jukebox and music for the webisodes, and charity partners North York Women's Shelter, Montreal Children's Hospital and Tree Canada. Other brands featured on the trip, like IKEA, are not official partners.

The idea for the promo evolved from brainstorming sessions with Nissan and its Toronto-based agency partners: TBWA\Toronto, Desperado Marketing and Adeo. **AB**

Cotton Ginny's comeback

After filing for bankruptcy in 2003, Mississauga, Ont.-based Cotton Ginny is trying to reinvent itself. New president/CEO Tony Chahine wants to bring the brand back to the earthy image it sported in its early days in the '70s.

"We kind of lost who we were," explains Laurie Dubrovac, Cotton Ginny's director of marketing and communications. "Canadians are concerned about the environment – organic makes sense. It's the right way to do business."

Efforts include moving towards using only organic cotton (it has launched a new 100% certified organic line called Eco-Ganic), supporting ethically grown cotton (and working with PR agency Hill & Knowlton to lobby the government to remove tariffs on fair trade cotton), and setting up a program to encourage employees to volunteer in the community.

Cotton Ginny's fall campaign, done in-house, includes print ads in mags like *Chatelaine* and *Green Living*, and a DM piece going out to people in the Cotton Ginny database. All efforts focus on the brand's shift towards organic.

To date, 10 of the 137 locations across Canada have been redesigned for a more contemporary look to better reflect its new brand identity, with the other stores set to follow in the coming years.

Dubrovac stresses that the green makeover won't happen overnight: "This is going to be a journey for us. This is going to take us a long time." **AB**

who we were”

WATER COOLER

THE TROUBLE WITH INTEGRATED

What's the biggest barrier to painlessly and successfully executing integrated marketing programs?

- 36%** too many cooks in the kitchen on marketer side
- 36%** multiple agencies not working together
- 14%** multiple departments within AOR not working together
- 10%** marketer's increasingly complex workload already too onerous to add Master Integrator role
- 4%** inadequate resources on the agency side to manage integration



Axe's sexy widget

Cheeky boy brand Axe has tricked out its new website, axe.ca, complete with a sexy downloadable widget named MINDI to decorate desktops and extend the Axe experience from the site.

“Multi-interfaced new dimensional intelligence” – MINDI – joined the recently relaunched Axe site in late September. When users download her, they get a video experience of her “moving in” to their desktops



– she even unpacks her clothes, including, of course, sexy lingerie.

When users turn on their computers, MINDI greets them and delivers branded content like dating tips of the day. The plan is for some of those tips to eventually be user-generated; consumers will be invited to submit both video and written tips for a chance to be distributed via MINDI (through an RSS feed).

“It's a great way to engage consumers,” says David Allard, Axe brand manager at Toronto-based Unilever Canada.

Since the August relaunch, there's been a 25% increase in site traffic, and average visit times have been in the double-digit minutes.

The site was designed and built by Toronto-based interactive agency Dashboard. Allard says to stay tuned for even more developments in coming months. **AB**

Brilliant!

You know your brand is solid when people are willing to pay for virtual editions.

◀ By Annette Bourdeau ▶



Telus has a Second Life

Toronto-based Telus Mobility is the second company to set up a virtual store in the 18+ virtual world/social networking site Second Life, in which 600,000 global users create virtual identities and conduct “second lives.” Within one week of its late August opening, Telus had sold 100 virtual phones.

Right now, the phones are just able to help make avatars look important by enabling “busy” modes to let other players know when they're occupied in the real world. Users are also able to download ringtones. Telus has set up its own virtual saleswoman, Sparkle Dale, to sell phones and collect consumer feedback. Telus is currently trying to figure out how to facilitate a common user request: to somehow let virtual phone calls translate into real-world phone calls.

“Second Life was a great opportunity for Telus to tap into consumer-generated media,” explains Deborah Lithwick, director of marketing communications. “We're interested in testing new unique opportunities... bloggers are already making note of it.”

While Telus won't divulge how much this deal cost, it will say that the time investment was greater than the dollar amount. This initiative was done entirely in-house – from the idea to brokering the deal with Second Life.

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◀ By Lisa D'Innocenzo ▶

THE TROUBLE WITH INTEGRATION

Today's very integrated campaigns require more collaboration and more co-ordination. How do we achieve that?

The "I" word has existed for some time now, but marketers and agencies still haven't quite figured it out.

Consider a new survey from the U.S.-based Association of National Advertisers (ANA), which polled more than 85 major advertisers on the topic of integrated marketing communications (defined as "a strategic business process used to create measurable brand communications programs across multiple channels with one consistent message.") It revealed that 67% have developed integrated marketing programs, but only 33% are satisfied with their efforts. Most blame organizational issues, particularly the existence of "functional silos" within their own walls. But many marketers are also frustrated with their agency partners, who have not been able to assume a general contractor-type role.

To get at what other stumbling blocks remain, and to see if a resolution may be imminent, *strategy* brought together folks from both sides...

MODERATOR



Joan McArthur,
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College of Art and Design

PANEL



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Mobile, Toronto



Megan Johnson,
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Sherway Gardens,
Cadillac Fairview, Toronto



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managing director,
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strategy, RBC Royal Bank,
Toronto



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business development,
Leo Burnett, Toronto



Bob Shropshire,
president, Dentsu
Canada, Toronto

McArthur: Every one of you comes from a different angle and you are involved with different businesses. So it would be interesting to talk about how you deal with an integrated project. How is the strategy decided, how is the creative content decided, how is the media decided and then who manages it?

Bridge: At Virgin, we [have what we call] the hub and spoke network of partner agencies. We have a lead equity agency, which is Zig, and they work lock-step with our other partner agencies.

Grace [Castaneda], who's our coach at Zig is responsible for orchestrating. Zig will come

up with a few concepts and they'll socialize the idea. But I'll see builds from the other agencies that will change a brand idea from the equity agency. There has to be a behaviour that's non-preciousness. And the turf wars of who did what, you have to check that at the door, or else it's not going to work.

McArthur: Do any of the other marketers have a different way of working?

McGovern: We integrate internally. It starts with the consumer insight, and then it's making sure we're hitting with the right message at the right time. That's how we've

been able to achieve pretty good integration, especially with our recent Avion campaign.

Once we have our plan, we bring in all the various players internally and go through it with them, and make sure they understand the overall objectives, what's important to the consumer and how their particular area plays a role.

And then we work with BBDO, our main agency. Their job is to make sure they are presenting something that can be implemented across the board. In the meantime, all the other agencies are working on ideas, and as the concepts come through, we show that to the various agencies to see how they can put their



It's not just the speed Bell is trying to keep consistent, but also its marketing and advertising efforts, helmed by Cossette Communication-Marketing

spin on it. Part of my role is to make sure that when all these things are coming together [it's consistent]. We have weekly meetings where we share ideas and [look at] what the problems and constraints are.

Meraska: Sometimes one of the hurdles of integration is that there's no alignment between the agencies and the clients when it comes to what integration means. Because some people will say it's the same colour scheme across different pieces. But there's another level, which is strategic integration, and that can work without having the same piece of communication [deployed] in different ways.

Bridge: You don't want to integrate for integration's sake. We had a discussion yesterday about in-store retail presence. Should our ad campaign come to life at retail? Or should it just be brand look and feel that has longevity and consistency? It may be a different look, but that's okay.

McArthur: It's interesting that you talk about integration for integration's sake. Megan, maybe you can talk about your experience.

Johnson: Cadillac Fairview owns and operates shopping centres. We have an overall value proposition that we have to share with our markets, but it's a different interpretation at each place. With that comes a different budget

with each product. So what we have done is try to become as educated as we can about all the different vehicles available to us. We can't possibly hit all of the target media that would talk to all of our potential customers, so our

For me integration is not all about proximity. It's driven by a good idea first and foremost

approach is to go very deep and dominant in one or two media.

Bridge: Virgin budgets are 10% of those of our competitors, and we have to make those decisions too. So integration doesn't mean shouting at every touch point, it means making sure where we shout, we shout it in the right way.

Meraska: You could integrate with a single medium in a smart way. It's not a matter of you need seven channels to be integrated.

McArthur: In the ANA study, marketers rank organizational issues as the greatest challenge of successfully integrating their marketing efforts. Agencies want to be the brand custodians, yet at the same time a lot of marketers feel they are in a much better position to handle this job.

Shropshire: The issue falls into one of three categories. People – do they know enough about the various ways to communicate to be the ones leading that charge? There's a financial issue too. You divide the agency into silos and you reward the people at the top of all those silos based on their profitability. The motivation isn't to spread the money out to where it makes the most sense, it's to protect and hoard the revenue.

Then there are structural issues. [All our clients are] struggling with the same issue. Most of them want the integration expert to be the lead agency, but not many clients want to compensate you for that.

Marchand: The fundamental issue is that the hierarchy of most agencies is backwards: geography first, then discipline and client third. I don't know how you do great convergent, integrated campaigns, if that's the structure.

At Cossette, we don't have the multinational part of the geography. The benefit is that the agency was built in Quebec City, where it had to do everything for McDonald's. They saw integrated, convergent thinking, and said: I bet you could do it in Toronto as well, and the West.

McArthur: But I would assume that Blitz and Fjord are separate profit centres.

Marchand: No, we have a matrix actually.

We do Blitz and Fjord, but we also look at clients, total convergent revenue and profit and product across the clients. Yesterday was my business plan. I presented what Toronto looks like, but before that six people stood up, and said: 'Here's convergently and nationally what McDonald's business will look like over the next year.'

So I have a bunch of people who report to me who run national businesses. And it's the exact same way we run campaigns. It starts with a convergent leader, and it's sort of the coach that Andrew's talking about. I have yet to see that at any other big agency, mostly because geography gets in the way. If I have clients across 15 countries, who's the client leader, and who does he report to?

Meraska: For me integration is not all about proximity. It's driven by a good idea first and foremost. But then in order to execute it,

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it's driven by people who have the aptitude to do it. I wonder if we're bringing the right people in, or we're still hiring in yesterday's environment.

McArthur: I'm interested in the solution Virgin has with [their Zig coach] – what is the background of that person and how much control do they have? How do they have that authority?

Bridge: Grace Castaneda ran the Rogers wireless business at MacLaren, so had a big agency cross-discipline background and category experience. And actually we had to recruit her into Zig, because that person wasn't there.

She's lock step with our media guy [Jeff Wills of Toronto's Wills & Co.], making sure that the media piece integrates based on all of our consumer insight work. So you have the coach and the media person really closely connected.

Shropshire: What's important for us is, if you control the budget, you control everything. If you don't control the budget, you really have no power for what happens throughout the integration process. We say, we will control the budget and take care of the integration, but many clients think, I can get a better deal

going to get back the leadership role, they need the tools and expertise on how clients should spend money to be more efficient, to build their brands and get more traffic.

Shropshire: Integrating is a nightmare [for big clients] because the people who are the top of each silo control the budget in that area, and they have no interest in what this guy over here is doing, because it doesn't fit their objectives.

McGovern: It's something that we're really working towards at RBC, because it is a struggle. There are business units that are obviously responsible for results. And they're putting so much of their bottom line towards marketing activities, but usually don't have a lot of marketing expertise. So over the last couple of years we have had marketers work very closely with the business units to make sure they're comfortable with where their marketing dollars are going to be spent, and it's getting them to buy into the overall strategy.

Johnson: The one component that a client always has to bring is the passion. The client has to be the one who really gets it the most. And if you have difficulty sharing that vision then there's already a problem. To have it



Where you can afford to shout, shout it right, says Virgin, using print (left) and TV

if I go direct to these other agencies. So then everything changes, the politics start to fly and it's in those cases that you've lost the power to be the lead agency.

Marchand: Budget's an interesting point. Agencies used to be experts on how to spend their clients' money. Clients are [the experts] now. If agencies are ever

orchestrated, yes makes it easier, but then again who brings to the table the instinct and the insight? That's what we're there to provide so I don't think we want to hand it over.

McArthur: Apparently there are a lot of people who do and they are frustrated with agencies. Do you think it's because agencies should be able to do it, or do you think there's no way they can have the depth and breadth of knowledge that the marketer has?

McGovern: I think it can be a logistics thing. There are very few people like Grace. I've worked with two other people in my whole life who can do that. There's also turnover within agencies, there are changes of account. And on the client side you tend to have people in place a bit longer. So can an agency get the talent and keep them to do that? The reality is it's just harder.

Shropshire: I'll give you a Japanese perspective from our head office in Tokyo. Most of the clients have been there for a very long time. People don't leave the agency, so they don't have turnover issues. And Dentsu controls all of the media as well – they own newspapers and TV stations. And they don't feel like they have integration figured out.

Agencies have to start with organizational and structural changes that really address some of the issues. One of the things we did when we hired David Cairns as the head of our media group, we purposely didn't call him media director, we called him director of communication planning. But that's a baby step. We need to take that notion and really expand it.

Marchand: It's interesting what Mother has done in the U.K. The whole idea is a table. It isn't an art director and writer in a room trying

to figure out what the idea is, it's a group of people who are multi discipline trying to attack problems for the client.

Meraska: I remember working nine years ago with Elspeth [Lynn] and Lorraine [Tao], and we were doing some really neat integrated work. And the president of the agency at Leo Burnett came to us and said: 'Can you guys write your process out?' We said: 'We don't know, we go to Elspeth's house and lie around the floor watching *Melrose Place* and come up with ideas.'

It's not about delivering an ad, or delivering something that can be integrated, it's delivering an idea that represents a solution, and it's having the right people. If people are

moved up to the forefront. All of a sudden, media agencies have an overview that almost no other discipline has. So I'd be interested in hearing about that.

Marchand: I just don't see how a standalone big media shop can fulfil the role [of orchestrator], because it's a hell of a lot more profitable to go out and do a huge 52-week TV buy than it is to figure out how to place a poster in every single barbershop across the country.

Meraska: What's happened in the media world is they have created different disciplines with the expertise to deliver the kinds of solutions [marketers] are looking for.

The problem is that those people are too siloed. Not that they necessarily don't want to do integrated work, it's they don't know how. The digital guy doesn't in some cases have the aptitude to understand what's going to happen on TV and the relationship between TV and digital. That's where it gets lost.

And a lot of media people aren't trained to understand what a brand is, or how to bring that to life, because a lot of media is execution. Part of my new role at Leo Burnett is to help them think about their media selection and choice inside of a brand context as well as helping the creative, account teams and the clients think about messaging in more of a media context.

But I would venture to say that no media agency is booking 52 weeks of TV because it's easier for them to do. The reason is the client wants to save money.

So long before creative is even talked about, this 52 weeks of TV is purchased. Now you've already eliminated your ability to integrate across channels, because some of your money is already [accounted for].

Shropshire: There are probably process issues too, because some of that is driven by time. Working with Procter years ago, essentially

brand management was doing what we're expecting communication planners to do today.

McArthur: We put a lot on the table in terms of the hurdles in the integration arena. It's bringing the right people in. The other issue is the money squeeze clients face and how agencies have to adjust to that. And then there's conflict of interest. It seems there's no clear solution yet.

McGovern: One more hurdle that I would add is measurement and accountability for results, so when you are in an integrated environment, who is accountable?

Meraska: Also, nobody's talking about the creative department. Why should they not be versed in working in different disciplines?

Marchand: One thing that Suzanne Sauvage did at Cossette in Montreal is she started this thing called the Sandbox. Basically we get 300 to 400 resumes from creative people. Twelve are picked to go in the Sandbox for a year. They work in six or eight different disciplines, then they get an internship where they work on convergent campaigns. We started that two years ago. The best of the best won't be creative directors for another seven or eight years. The world moves a lot faster than that. So one of the challenges is that there aren't a lot of people who have been trained like these sandbox people.

McGovern: We need to train people to work across disciplines on the client side too.

Shropshire: I find now that particularly among senior creative people, there's a lot of interest in expanding their capabilities. We've done campaigns in the last year where the creative people actually led the development of [digital] creative – but they didn't execute. Agencies typically don't when it comes to TV creative – they don't get behind the camera. And we've done the same thing to get Web sites up and running.

Marchand: If you took a step back and said what I really care about here is building my brand equity over time and I'm willing to invest in that, so we're going to find senior creative people and put them on the business and pay them for their time, effort and ideas, we're going to hire the right people and make sure they're focused on the brand and not 47 other things, I think a lot of this integration stuff would fall away because you would have senior, experienced leadership dealing with these problems. All the rest of the people can run with the ideas. [But] it comes from the top down. ■



Dentsu's work for Vespa ran the gamut from street theatre to pop art posters, and is only now heading into TV, perhaps explaining its successful integration across the board

going to sit around a roundtable in another country or on the floor in Toronto, I don't know what the process is. You can't put it in a box and say a, b, c, d connected to e, then over here is f and then this person gets rolled into this part. It's not that simple.

McArthur: One topic we haven't addressed is the fact that media has

who to watch.

THE INNOVATOR

Vincor's Steve Bolliger thrives on launching new products

◀ By Annette Bourdeau ▶



Bolliger launched Vex to take on his other baby, Mike's Hard Lemonade

It's an old category, but Steve Bolliger sees plenty of room for innovation in wine. From launching Rotting Grape and Mike's Hard Lemonade for Vancouver-based Mark Anthony Cellars to unleashing Naked Grape and Vex for Mississauga, Ont.-based vino giant Vincor Canada, he's always careful not to coast.

"I find sometimes when you're number one, you tend to look backwards instead of forward," says Bolliger, Vincor's SVP marketing. "Staying current is so important." Aside from the aforementioned launches, Bolliger has also boosted Vincor's currency with the introduction of Hydra, a vodka water to beef up the company's cooler roster; Sola Nero sparkling wines; and See Ya Later Ranch, a boutique wine for the Western Canadian market.

"He's launched and developed many great brands...he's brought a ton of things to Vincor," comments Jay Wright, president of Vincor Canada, on Bolliger's eight years with the company. "He really checks things out with the consumer, and has a great gut instinct about what will work."

The Naked Grape launch in fall 2005, which Wright deems "a big success," is a prime example. At trade shows and focus groups, Bolliger kept encountering consumers who asked for oak-free wines. While at first he found such requests unusual, he began getting enough inquiries to justify the launch of an oak-free wine, prompting the birth of Naked Grape. "Wine's pretty tough to differentiate...now we have a product point of difference," says Bolliger. Bos Toronto handled the launch campaign, and came up with the tag "it takes confidence to go unoaked." Cheeky ads feature grapes making bold statements like "I'm new in town, but I'm sure I'll make friends fast."

Bob Blumer, better known as The Surreal Gourmet, serves as a spokesperson for Naked Grape, doing everything from cooking demos at wine trade shows (for meals complemented by Naked Grape, of course) to consumer contests, to sponsored vignettes on the Food Network. So far, the launch has exceeded internal expectations by about 75%.

When Bolliger joined Vincor in 1998 to lead its marketing, his first order of business was to flatten the department and have everyone report to him. He also instilled his five core pillars of marketing – "focus on innovation; increased media support; consumer understanding; superior quality and execution, execution,



execution" – into the company's organizational structure, from mandates through to bonus evaluations. "We've now added a sixth," he says. "Listen to your customer."

He really checks things out with the consumer, and has a great gut instinct about what will work

In the mid-'90s, listening to disenfranchised Gen X consumers paid off nicely for Bolliger during his time at Mark Anthony Cellars. He launched Rotting Grape wine in 1995, and positioned it as an inexpensive, unpretentious option. The

exclusive | untapped | opportunity

(buzz words)



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Bold statements from Naked Grape

named Mike. "Nobody really thought there was a Mike, but it was a nice story," says Bolliger, adding that much of the remarkable success of Mike's was due to luck. "There was a magic that happened behind that launch – that kind of phenomenon doesn't happen every day." Part of the magic he's talking about is the unexpectedly passionate response consumers and bar owners alike had to the beverage. Bolliger recalls incidents like bar owners gluing Mike's boxes together to create "chandeliers," and one bar in Cobourg buying up all of the Mike's in the city to have an exclusive "Mike's night." While the "magic" aspect was out of Bolliger's hands, he credits the risk-taking, entrepreneurial environment Mark Anthony had created for the success of both

bold, copy-driven packaging, which won the *Financial Post* design effectiveness award in 1996, told the story of some guy making wine in his basement. "We had a [fake] story to tell, and didn't have a huge label. We needed somewhere to put the story," recalls Bolliger. "It was amazing how many people read it."

Bolliger took this design concept and applied it to the 1996 launch of Mike's Hard Lemonade (a 6.9% cooler for guys) with packaging that told the story of a marketing guy

FIVE QUESTIONS

Favourite movie

Alien. It's fun to be scared sometimes, and Alien scared the crap out of me when I first saw it. I watched it again recently and it holds up well today.

Favourite book

I read Lord of the Rings when I was a teenager. It was a huge change from what I was reading at the time and it changed the way I thought about books and writing. The imagination at work in those books was mind-boggling.

Favourite TV commercial of all time

I loved the old Carlsberg Light spots with the ice carving and the payoff of the beer interacting with the ice somehow. It demonstrated craftsmanship and care, there was intrigue (what is he making) and refreshment, ice everywhere and the beer pouring over it. Made you want to run out and have one!

Last ad that inspired you to make a purchase

This will sound weird but the Tim Horton's Chipotle Chicken sandwich. They do a great job of constantly featuring "limited time" menu items and more importantly getting the message out there. Who can miss it when they decide to feature something... strawberry festival anyone?

First job

Dickie Dee Ice Cream when I was 15... you know the bike with the bells on it. It was a real "small" business... the harder I worked and the smarter I worked the more I sold. It was an important lesson.



Top: Bolliger launched Hydra to boost Vincer's cooler portfolio; but he continues to grow established brands like Inniskillin (above)

Rotting Grape and Mike's. "I was able to take risks, able to innovate," he says.

Bolliger took a personal risk following his four-year run at Mark Anthony: He left the client side to join longtime agency collaborator Don Chisholm as a partner at Chisholm's Vancouver-based design firm M5 Design (now called Dossier). "We had an amazing year, but realized it was the wrong thing for both of us," says Bolliger, adding that, while he enjoys design, he ultimately prefers being on the client side. During his brief one-year tenure at M5, Bolliger worked on the Dairyworld account and was instrumental in the launch of Milk2Go. He and Chisholm still collaborate today on Vincer work.

Bolliger points to his three-year stint as marketing manager at Vancouver-based Nabob Coffee Company in the early '90s (pre-Kraft buyout) as sparking his appreciation for innovation. "I realized just how much I love creating things from scratch – finding a hole in the market and filling it," he says, referring to his experience launching premium coffee blends like Nabob Safari, South Pacific and espresso. "We embraced the coffee culture we saw coming out of Starbucks. We wanted to bring some of that mystique to the grocery store." He worked with agency Harrod & Mirlin on developing packaging and campaigns featuring rich imagery of animals and tropical scenes for the exotic new blends. "What I'm most proud of, career-wise, is having been a part of creating products that are still in existence today," says Bolliger.

And now Vincer is certainly enjoying the fruits of Bolliger's passion for innovation. This past summer, Bolliger's Vex, which he launched to challenge his own Mike's Hard Lemonade, just passed Mike's to become the number three cooler in Canada (number two in Ontario), now trailing only Smirnoff Ice and Bacardi Breezer. "Vincer at the time [Bolliger joined the company] had a hard lemonade called "Joe's Hard Lemonade." That frightened me," recalls Bolliger, adding that he noticed that the cooler category was

missing a value brand, so he and his team decided to launch a six-pack to differentiate from the standard cooler four-packs.

This past summer, Bolliger and company added another cooler to Vincer's refreshment portfolio, Hydra vodka water. "We wanted to see whether we could launch a premium product. [And] everyone knows water is a trend," he says, adding that it looks like it just might survive its first summer, the key test for new alcoholic beverages. A racy print campaign by Toronto-based GJP, including executions with a naughty nurse and a kickin' ninja, supported the launch.

This fall, Vincer is releasing two of its most popular wines, Kumala and Sawmill Creek, in Tetra Paks. While Bolliger is a bit sheepish about being so late to enter the Tetra market (which comprises 2% of the wine market in Canada right now), he says it's better late than never. He's also test marketing a new wine set to hit the market in 2007, but he's keeping details about that carefully guarded.

Despite his impressive launches, Wright points to Bolliger's work on Vincer's key Jackson Triggs brand as perhaps his greatest

accomplishment to date for the company. "Jackson Triggs, which was launched only 10 years ago, is now Canada's number one wine – the brand has had a very consistent approach and marketing strategy," says Wright, adding that it's Bolliger's positioning as "whatever it takes to make great wine" as helping the brand attain its top status.

Bolliger is currently busy figuring out how to capitalize on Fairport, N.Y.-based Constellation Brands' recent purchase of Vincer. "It gives us access to this unbelievable portfolio of products and research," he says, adding that he's brainstorming ways

to exploit the portfolio, mulling over which brands will work in Canada. Given his solid track record, it will be interesting to see what Bolliger does with his new resources. ■



DR. INTERNET

Yahoo! Canada lands PhD Hunter Madsen

◀ By Natalia Williams ▶

"My academic work straddled the fence between politics and psychology," says Hunter Madsen, the Harvard PhD who has recently moved to Canada to become Yahoo! Canada's director marketing, to explain his seemingly curious switch from academia to advertising.

"I was principally interested in why people agreed to things," he says. "Persuasion psychology if you like. Now you understand why Madison Avenue was greatly interested in me," he adds with a laugh. It was the beginning of an impressive career in advertising that began in the mid-'80s.

After teaching at Harvard, Madsen joined JWT working on such brands as Unilever and Kodak, and eventually became a partner and later founded JWT Interactive in 1993. He then moved to *Wired* in 1996 to run its marketing department before becoming the head of product

marketing for Yahoo! Marketing Services in the U.S. in 2003.

In his previous position, advanced ad targeting was just one of the systems Madsen helped build. "It was about figuring out more intelligent, more intuitive systems for linking users with ads that they would actually care about," he says.

He also developed promotional services, analytical tools and rich media formats for the company's advertisers.

In his current position at Yahoo! Canada, however,

Madsen will create more consumer-based marketing programs for the brand and its products with AOR Ogilvy & Mather.

Despite a strongly interactive career path, Madsen recalls when, back at JWT, "there was a big debate about whether or not we should bother paying attention to the Internet. I was on the side that said that I thought [it] was going to count for something." ■



Yahoo!'s recent effort for its music

HIRES THAT MAKE YOU GO HMMM...

Montreal-based **Reebok Canada Footwear and Apparel** has added two to its sales and marketing team. **Shelley Fisher** joins as marketing director. She was last president of Mad Science Group, a youth science events company. **Marc Beaudoin** becomes group sales director. Before joining Reebok in 2005, he was sales director at SP Apparel. Last year, Adidas purchased Reebok, and Len Rhodes, who was promoted to the VP/GM role in August, says the sneaks merger hasn't impacted marketing support, and that there's "total dedication to each of the brands." Rhodes, who was

previously VP, global marketing for the Reebok Hockey division, adds that his team is currently working on its 2007 marketing plan: "Expect programs at a macro level from coast to coast," he says, with a strong tie-in to retail. Toronto-based The Hive Strategic Marketing is the company's AOR.

Toronto-based **Grand & Toy** has hired **Kevin Edwards** as VP, marketing. He was previously VP marketing at Jamieson Vitamins. Part of Edwards' role will be to reposition the brand, along with Publicis Canada which has just been brought on as AOR.

Grand & Toy was founded in 1882 and has over 50 stores across the country.

MARKETERS



From left: Grand & Toy's Edwards; Cossette's Breton and Douglass; Tribal's Labre

Hot creative team **Pete Breton** and **Dave Douglass** have jumped to **Cossette Toronto** from Taxi where they worked on such clients as Rickard's and Worldwide Short Film Festival. They will be VP group CDs. This is another coup for the agency which has also recently hired **Darren Clarke** and **Daniel Vendramin** from Downtown Partners and **Tom Greco** and **Colin Brown** from Bensimon Byrne.

Tribal DDB has promoted **Dré Labre** to CD. In a year, the Toronto office has doubled in size to 16. Labre was previously an associate CD at the agency, which he joined in 2004.

Copywriter **Jonathan Careless**, who has worked at Zig, Taxi and MacLaren on such brands as Mini and Ikea, is now with **TBWA/Toronto**. In 2002, while at Taxi, Careless scored the top copywriter slot in *strategy's* Creative Report Card.

AGENCIES

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THE NEW TEAM From Left to Right: David Titcombe, Director of Sales and Marketing; Ashleigh Simonton, Classified Sales and Sales Coordinator; Gord Poland, Publisher; Shannon McCarthy, Account Manager; Nicholas Wattson, Account Manager

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DOES BCLC SCORE WITH GRETZKY?

◀ By Annette Bourdeau ▶

Your losing lottery ticket might not be a total waste, in B.C., anyway, since the BC Lottery Commission launched the "SportsFunder" suite of tickets in February to support amateur sports. Recent ad efforts have been leveraging a big coup for the initiative – landing Wayne Gretzky as a spokesperson.

"We're really excited," says Owen Gormley, marketing communications associate at Vancouver-based BCLC. "Having a cause-related game is new."

The campaign featuring Gretzky, including print, outdoor, online, TV and POS, as well as an instant win ticket offering the chance to "win a day with Gretzky," launched in late June. A teaser campaign asking: "Which famous Canadian would most people like to meet?" led up to the big Gretzky reveal.

While Gormley says it's still too early to gauge the campaign's impact on ticket sales, it's safe to say this has been a good PR move for BCLC – it's received public kudos from the Vancouver Organizing Committee for the 2010 Olympic and Paralympic Games, and the BC Ministry of Tourism. And, BCLC's announcement of Gretzky's involvement aired on *Entertainment Tonight Canada*. We asked Dave Haggith, director of communications for Toronto-based sports marketing firm IMG Canada, and Baron Manett, VP at Toronto-based promotions agency Segal, to weigh in on whether this campaign makes the cut.



CONCEPT

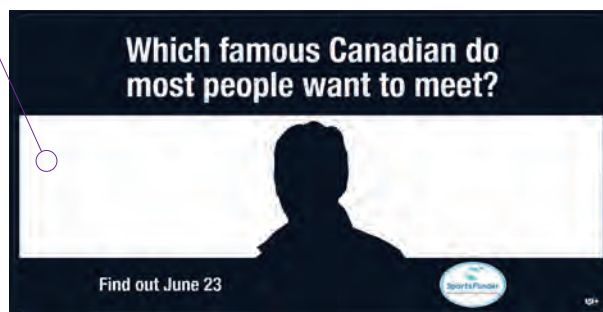
DH: It's a homerun for a sports-themed promotion. Securing Wayne Gretzky's participation is an absolute coup for BCLC and the SportsFunder program and will certainly resonate with the audience they are hoping to attract. The only downside here is using Gretzky can be a bit of a double-edged sword in that his presence can sometimes drown out some of the other messaging, but that is a very small price to pay for all that he brings to the campaign.

BM: As a sports tie-in, the endorsement by Gretzky is a good fit. The disconnect in this program is what do consumers actually win? Do they win by contributing to amateur sport or a day with Wayne? And if they win that grand prize – what does it actually amount to? Lunch with Wayne, hockey with Wayne?

CREATIVE

DH: The billboards, POS and TV spot are well done and do a good job of maximizing the power of Gretzky and this unique opportunity to win a day with him. The media mix is well targeted and suggests strong frequency. The power of Gretzky is the key here and that comes across very well.

BM: The idea of a tease and then reveal should pique some consumers' interest, especially those who are sports fans. But, the creative makes Wayne Gretzky the hero, where I would think the hero should be the consumer through the purchase of these lottery products, which can help fund amateur sports in B.C.



WEBSITE

DH: The website itself is very good, and provides all of the program information that people will want, but more emphasis could have been placed on directing people to the site through some of the other promotional materials.

BM: It's easy to navigate, but it is buried in the BCLC's corporate site. I don't believe many consumers, without some sort of added directions, will access this site. The copy seems to come from an internal briefing document and is not written in a manner that will create heightened excitement about the program.



The creds

Campaign concept: BCLC marketing team

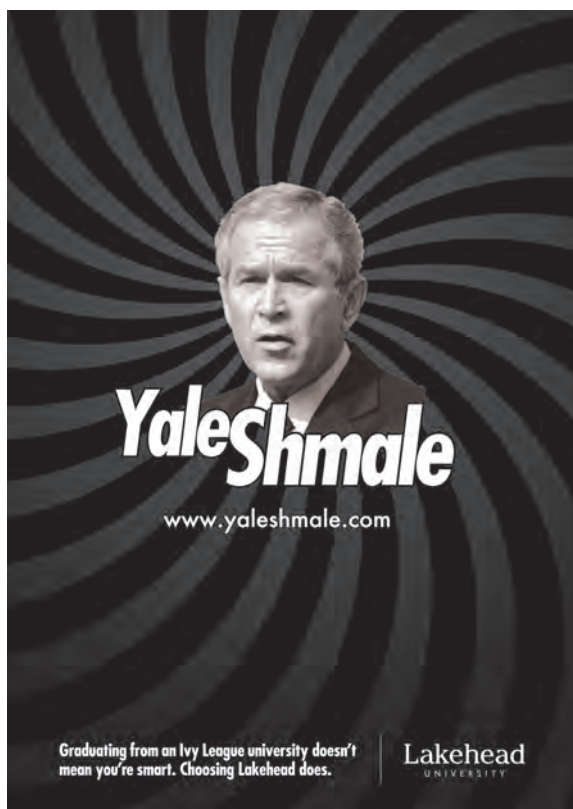
Creative: BCLC creative team

Media buy: TBWA/Vancouver

PR: BCLC team, Optimum Public Relations

OUTSTANDING NEW CAMPAIGNS

◀ By Annette Bourdeau ▶



COURTING CONTROVERSY

Nice ROI.

Within a week of launching, Thunder Bay, Ont.-based Lakehead University's edgy new Yale Shmale campaign had scored an estimated \$1 million worth of free media coverage, including mentions on ABC News and the BBC, as well as Canadian outlets like CTV and CBC. Not bad for a campaign with a budget of \$100,000.

Lakehead's AOR, Toronto-based McLellan Group, came up with the concept of using president George W. Bush as the poster boy for considering Ivy League alternatives, with the headline "Yale Shmale." Eleanor Abaya, Lakehead's director of communications, recalls how the Lakehead side reacted to the idea, "The instantaneous reaction of everyone was to laugh. And then we started thinking: 'Are we brave enough?'"

"It's very difficult to break through the clutter. We weren't even on the radar in the GTA [Greater Toronto Area] – we had to be a little edgy," explains Abaya. "One of the tactical objectives was to generate buzz."

After much thought and many approvals (including getting okays from the board of governors), Lakehead decided that the benefits would outweigh potential ramifications. "It wasn't a light decision that was made," notes Abaya.

The campaign broke in late August and includes poster and street team efforts in the GTA directing potential students to the microsite yaleshmale.com. There, users can enter for a chance to win a Sony PSP or a four-year lease on a SmartCar.

Lakehead opted to use less edgy efforts simply outlining school benefits in other markets like Edmonton and Winnipeg, where they felt the audience might not be as receptive to spoofing Dubya. "It was really meant to be for the GTA only. The Toronto market is more sophisticated, a bit edgier," says Abaya.

Thus far, media coverage has been largely positive, with only the *National Post* giving them bad marks. Abaya also declined an invitation to appear on Fox News to discuss the campaign – she suspected their intentions were a little less than "fair and balanced."

client: **Dr. Fred Gilbert, president; Eleanor S. Abaya, director of communications, Lakehead University**

agency: **McLellan Group**

senior CD: **Randy Woolgar**

campaign CD: **Andreas Duess**

AD: **Randy Woolgar**

strategy: **Allen Massey, Anne Tomsic**

senior account executive: **Anne Tomsic**

senior account manager: **Beth Stansell**



REVERSE PSYCHOLOGY

Bad driving is no laughing matter. Or is it?

A recent road safety awareness campaign from the City of Toronto centres on a faux institute called "Steve Fenton's School of Bad Driving" to illustrate just how ridiculous common bad-driving practices like speeding up for yellow lights and text-messaging while driving are. The "school" even has a jingle, a logo, and a branded car that will be popping up around the GTA with "Steve Fenton" doing some "safety" demonstrations. (He'll be parked in pedestrian areas like mall parking lots so as not to be a roadside distraction.)

The campaign, which launched in mid-September, includes radio, outdoor, guerrilla and online efforts, as well as a hotline with pre-recorded "tips of the day" from Steve Fenton.

"Even though it's funny stuff...you realize: 'What I'm doing is ridiculous,'" says Brian Howlett, CD at Toronto-based AMW, adding that while Steve Fenton's "tips" are obviously ill-advised, many people are guilty of the bad behaviour. "It was in the brief to do something different...to deliver a serious message in a light way."

client: **Steve Johnston, senior communications co-ordinator, City of Toronto**

agency: **AMW**

CD: **Brian Howlett**

copywriter: **Jeremiah McNama**

AD/illustration: **Chad Burnie**

agency producer: **Bob Kirk**

account executive:

Michael Orpen

account director:

Tina Fernandez

media director: **Ruth Smith**

media executive:

Charlene Lorette

studio: **Pirate**





FUN WITH YOUNGER MEN

Side effects like these are hard to ignore.

Usually, potential complications are the bit you want to hide in two-point font or gloss over with a highly caffeinated speed-reader. Which is why the latest campaign for anti-aging skincare brand Reversa (owned by Montreal-based Dermtek Pharmaceuticals) is so darn clever. It centres on a sultry microsite seemoresideeffects.ca that illustrates some potential "side effects" of using the product. Specifically, handsome young studs performing tasks like pastry making and car washing.

"We wanted to tell a story and add an emotional appeal," says Stéphane Charier, VP/CD at Taxi Montreal. "We had a limited budget, so we had to find a way to get everyone talking about it."

A print ad featuring a well-kept boomer woman sitting on a couch with a buff, nude young man will run in October and November issues of women's mags like *Chatelaine* and *Wish*, and drives consumers to the microsite where "you can learn about the product in a fun way," says Charier. This "fun" includes watching a very chiseled young plumber take a bubble bath, replete with rubber ducky play.

The campaign also includes a contest element with eBay. Reversa products will be auctioned off, with the highest bidders also getting a weekend of pampering with a "personable younger man."

client: **Robert Lavoie, president/CEO, Dermtek Pharmaceuticals**
 agency: **Taxi Montreal**
 VP/CD: **Stéphane Charier**
 copywriters: **Elyse Noël de Tilly, Brian Gill**
 ADs: **Roberto Baibich, Patrick Chaubet**
 strategic planning director: **Anne-Marie Leclair**
 account services: **Audrey Lefebvre**
 photographers: **Leda & St. Jacques**
 print producer: **Hélène Joannette**
 Mac artist: **Frédéric Simard**

Interactive/design CD: **Dominique Trudeau**
 interactive producer: **Jessica Manchester**
 interactive planner: **Elana Gorbatyuk**
 web production: **Mecano**
 video production: **La Fabrique d'images**
 director: **Étienne Tallard**
 broadcast producer: **Émilie Trudeau-Rabinowicz**
 sound production: **Audio Z**
 music: **Apollo**

UNITED WAY ILLUSTRATES THE CIRCLE OF POVERTY

There's a lot of money in Calgary, and the United Way of Calgary and Area is hoping that its powerful fall fundraising campaign will prompt citizens to send some of that largesse their way.

The campaign includes posters, TV and radio spots that all play on a "circular" concept, illustrating the long-term effect of being trapped by poverty, and encouraging donors to help break the cycle. For example, one of the illustrated posters features a dark, black and white drawing of a little girl curled up in front of a silhouette, with the headline: "Neglected by her parents, she hangs with a bad crowd, gets pregnant and becomes a neglectful parent."

"There are a lot of sensitivities from United Way not to stereotype," says Patrick Doyle, CD at Calgary-based Trigger Communications, explaining why they opted to use illustrations instead of photographs. His team also seized the opportunity to depict things that would have been harder to do with photography, like a schoolboy with a hole in his stomach to illustrate hunger.

"It's targeted at corporate Calgary because that's where the money is," says Doyle, adding that the posters will be put up on office bulletin boards throughout the city this fall, adding pragmatically: "It's a fundraising campaign, not a branding campaign."

client: **Janay Ferguson, senior director of communications, United Way of Calgary and Area**
 agency: **Trigger Communications**
 CD: **Patrick Doyle**
 copywriter: **David Delibato**
 AD/illustrator: **Joel Arbez**
 account supervisor: **Sharole Lawrence**
 account manager: **David Giovando**



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Retailers get cozy

From community-building to lounging in the lap of luxury, ramped up retailtainment efforts cater to consumers' in-store experience

◀ By Lisa D'Innocenzo ▶

At a Bell Aliant store in St. John's, Nfld., young consumers can square off against their buddies in a unique gaming space, visit their MySpace page in the Internet lounge, or sit back and watch their favourite program on TV.

Dean Roebathan, director of distribution and channel management, says the goal with the refurbished shop, located in the Avalon Mall, was to "get interactive with our customers." He adds: "In a traditional store, you walked in, saw something on display, and if you wanted to buy it you asked somebody. We wanted to be interactive so people could actually be hands-on within the store."

St. John's-based Bell Aliant isn't the only retailer that's using in-store interactivity as a means to get shoppers to hang out. Eric Brouillet, director of brand experience at Vibrant Ideation & Marketing, a below-the-line shop in Montreal, says it's a trend that first emerged about five years ago, but one that keeps getting stronger. "Consumers select stores not only by price point, but also by the experience they provide," says Brouillet, who worked at promo agency Mosaic before

starting his own shop. "When they [have an] experience [with] a brand, 35% are more likely to consider that brand. And 57% are more likely to proceed to buy when they have a relevant experience at the retail touch point."

That's what Bell Aliant hoped for with its futuristic, interactive shop, but Roebathan also

Since it opened in October 2005, both traffic and sales at the Avalon store (which won the "New Retail Store Design Concept Award" from the Retail Council of Canada in June), has increased significantly, and the chain is retrofitting other locations based on the success of this model. The shop in the Halifax

57% are more likely to proceed to buy when they have a relevant experience at the retail touch point

recognized that a revamp was simply necessary due to product innovation. "Technology in the wireless and high speed Internet world is constantly changing. Traditionally, it would be primarily a cellphone. Now you have interactive gaming, PDAs. Consumers will have a clearer understanding of what the products and services are if they try them, as opposed to reading about them."

Shopping Centre has already been renovated, and Roebathan says he hopes to revamp all 20 Bell Aliant branded stores in Atlantic Canada. "It's friendly, it's open and it's interactive, which is the key word."

Like Bell Aliant, Markham, Ont.-based Golf Town aims to provide a friendly, enticing and interactive environment, geared at keeping its target, in this case both men and women,



RETAILTAINMENT SPURS SALES

You don't have to be a retailer to cash in on retailtainment. This summer Frito-Lay and Pepsi teamed up with Loblaw's to bring to life a promo based on the movie *Superman Returns*. Eric Brouillet, director of brand experience at Montreal-based Vibrant Ideation & Marketing, was behind the effort, created specifically for the Loblaw's grocery chain.

"Our strategy was to be the first point of contact for the consumer," he says. "So when they entered the store, immediately our brand ambassador, who was dressed up as Superman, was interacting with them, and communicating the offer."

This enabled the brands to get additional exposure, as merchandise was set up in the main entrance, as opposed to solely in the chips and pop aisle, says Brouillet, who adds that the program was also advertised two weeks prior via an in-store TV and POS campaign.

Customers were offered a free Superman T-shirt, which they received right away with the purchase of two Pepsi or Frito-Lay products. The instant gratification was key to the success of the program, according to Brouillet.

And it was indeed a success. Joint sales of Pepsi and Frito-Lay took off almost as quickly as Superman, increasing by 390% for the seven days the program was in store, versus the previous week. Talk about super. LD

in the stores longer. But Stephen Bebis, president/CEO, of the chain, explains that getting the lighting right was also imperative. "Golf is played outside, and outside it's sunny, it's beautiful, that's the ideal environment to play golf and we wanted the store to feel the same way. We didn't want it dark and dingy or clubby, we wanted it bright."

In the stores, golfers can try before they buy – they can test out a new driver on a putting surface and can even take golf lessons at an in-store teaching academy. Says Bebis: "When people come to our store, they want to improve their game. In order to be able to sell products that improve their game, they need to try them out. The feeling we want them to get is: 'Hey this is a great store to buy from.' It's a series of textures, surfaces, lighting, fixtures, and sales people. It's not one thing, it's a recipe."

To get the recipe right, Bebis studied the environments of retailers in other categories. For instance, he borrowed Home Depot's steel and concrete look, and dressed it up to feel more upscale. (Bebis spent much of his career at the home improvement retail chain.)



More recently, the retailer has worked to create an in-store golf community. Shoppers can post their handicaps on a computer in store, and meet fellow players. In fact, they can even join a golf club organized by Golf Town, and compete against other customers at golf courses set up by the chain.

"You can actually join our golf club for \$79," says Bebis. "We consider ourselves the pro shop of the public player. Most golfers don't have their own club to play at. If you're a customer in Woodbridge, how do you find a game on a Thursday afternoon? You can just log onto our website and find other customers who are members of that store. We've created a community."

Bell Aliant (left) and Golf Town (below) are enlivening customers' in-store experiences with retailtainment



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The 28-store chain has also recently organized its own tour where customers play for prizes, such as gift certificates.

Adds Bebis: "Retail today is entertainment – we have fashion shows, clinics, product knowledge classes for our customers. It's a fun place to be." But does it lead to sales? "Absolutely, the longer they stay, the more they spend."

Meanwhile, Toronto-based Holt Renfrew has always viewed its store environment as a key pillar of the entire customer experience, says Mary Pompili, VP marketing. "We work very hard to ensure our customers feel engaged."

Currently, the Montreal and Toronto stores are being renovated, she says, both to accommodate additional product (the Toronto store will have an extra 17,000 square feet) and to make more room for the special events Holt's often hosts. "We think of retail as theatre. We create that theatre through visuals, and through personal appearances. We try to bring our customers into close quarters with designers."

In September for instance, when Holt's celebrated Burberry's 150th anniversary, designer Christopher Bailey attended a party launching the month-long celebration. And of course, the retailer also tied into the Toronto



Burberry creative director Christopher Bailey and Holt's president Caryn Lerner on the red carpet at Holt's celebration of Burberry's 150th anniversary

International Film Festival, which Pompili says, "adds to the buzz, and further connects with the customer. We always ensure that there is activity happening in the store."

According to Pompili, retail theatre starts with the windows, but the themes are

carried throughout the store. For instance, September's Burberry celebration was evident from the window displays, but as consumers walked through to the central atrium, they encountered a cascade of Burberry umbrellas. Says Pompili: "A reaction is created, and we're connecting with the customer on an emotional level."

The retailer also revamped its personal shopping suites this summer to "reflect the level of care and attention that we're able to provide these customers." The suites are now 300 to 500 square feet and they include a dedicated elevator, a private entrance, a modern kitchen, full menu service from Holt's Café, adjustable heating and more.

All of these elements, says Pompili, add to the experience and environment. "Our brand promise is to delight customers with beautiful fashions presented in style. We look at how every area of the business impacts the customer experience."

Brouillet cautions that when it comes to "retailtainment," the strategy has to make sense for the brand and you need to make a resource commitment. "If you want to do it, you need to do it well, [but you also] need to make sure it's relevant for the retailer, the brand and the consumer." ■

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WestJet is stalking me

And I like it

◀ By Annette Bourdeau ▶

On Monday, I checked out some fares from Toronto to Calgary at westjet.com. On Tuesday, I noticed a WestJet banner ad hovering above the celebrity pics at people.com. And, while I thought it was odd to see WestJet advertising on an American site, I didn't think of it again until a WestJet ad appeared on my MySpace login page on Wednesday, at which point I knew something was up.

"The technology we use is cookies and pixels. Those cookies are really just time and date stamps," explains Rob Sopkic, AOL Canada's behavioural targeting specialist who has been working with WestJet through AOL's online marketing agency advertising.com. "That cookie floats around and pings sites [within the AOL network]. So there's a 75%

sophisticated: They would sit down and decide which networks and sites to buy space on each week, which required guesswork and yielded very hit-and-miss results. Now, Jones just changes up ad creative and offers each week, without worrying about online media buys.

"[Behavioural targeting] saves time. Before, there was just so much waste," Jones says, adding that his agency partners at Media Experts first recommended testing behavioural targeting to him. "We were very impressed with the test results – they were significantly better."

Some savvy marketers have been using online behavioural targeting technology for a couple of years now, especially in the U.K. and the U.S. But, as with a lot of new technology, Sopkic says Canadian marketers are very slow to get in on the action, instead opting to wait and see how it works out for other markets.

Sopkic has noticed that many Canadian marketers are worried about privacy issues, even though many of the biggest firms, like banks, cover cookie use in their own privacy policies. "The biggest advertisers have the biggest opportunities – they're the ones who are really missing the boat on this," says Sopkic, explaining that those companies tend to have bigger websites with more web pages and

products to track, allowing for targeting to get more specific. For example, a large retailer can potentially track which products a user is checking out, like BBQs. So, when that user receives targeted ads when she leaves the retailer's site, she could be receiving BBQ-specific offers rather than just a standard branding message.

"Some of the bigger brands don't want to seem like big brother," notes Sopkic. For his part, Jones isn't worried. "They're not tracking you, they're tracking what your computer is doing," he says, adding that he expects many more Canadian marketers to soon follow in his footsteps. "It's evolution, the way of the future." ■

MSN, YAHOO! BEHAVE DIFFERENTLY

AOL's not the only network tapping into behavioural targeting. Yahoo! Canada has been offering clients use of the technology for six years now, and Redmond, Wash.-based Microsoft is currently building a proprietary behavioural targeting model that MSN Canada expects to begin using within the next year.

"Our strategy is to work with the agencies and marketers [when] we have a solid model to show," says Mike Sharma, director, sales and partnerships at Toronto-based MSN Canada. "Ultimately, our goal is to make [behavioural targeting] as transparent as possible – when a consumer sees an ad, they can click on a link that says: 'Why did I get this ad?'" Sharma adds that consumers can adjust their profiles to select categories of interest so the ads they see are more relevant.

Sunnyvale, Calif.-based Yahoo!, on the other hand, has been letting clients test out its behavioural targeting platforms as it develops them. "We individually custom design behavioural targeting for each product category," explains Hunter Madsen, director of marketing at Toronto-based Yahoo! Canada, adding that Yahoo! currently has over 400 different behavioural categories. "We know that the purchase cycles for different categories are very different." For example, for long-lead purchase cycles like automotive, Yahoo! can continue targeting consumers who have been visiting automotive websites for about 90 days, while the targeting period would be about two days for someone researching a flower purchase.

Madsen says that since adopting behavioural targeting, one B2B client has seen a 125% increase in click-through rates and a 56% conversion lift. Another automotive client saw a 300% click-through rate increase for a promotion pushing sedans.

"I would say that the advertising community's interest in behavioural targeting has grown tremendously in the past 12 months," notes Madsen. Sharma agrees, predicting that 2007 will be the year that mainstream marketers really start to embrace the technology, adding: "It doesn't replace anything [like search or banner marketing], it complements it." **AB**



WestJet flies over People.com

chance of getting [consumers who visited the client site]."

Since WestJet is working with AOL, cookies can follow users and pop up on other sites in the AOL Canadian network, which reaches 17 million unique users in Canada at sites like people.com, canadiandriver.com and cbc.ca. (To see how MSN and Yahoo! are leveraging behavioural targeting technology, see sidebar.)

"We've got a limited marketing budget. We're looking for the most efficient way to get our word out there," says Dave Jones, WestJet's director of e-business. Before he opted to test out behavioural targeting about a year ago, his team's online advertising strategy was far less

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Three-peat: Sunni Boot's reign continues as the country's top media exec

◀ By Natalia Williams ▶

The country's top media director on why the future of the industry is now, her belief that media agencies are its quarterbacks and why, at times, she'd rather be bowling

What's left to say about Sunni Boot? The ZenithOptimedia president/CEO has dominated the media director category of our Media Agency of the Year competition over the years and this year walks away with the title for the third consecutive year. She's been lauded, awarded and is highly respected industry wide. So after many a profile, we thought it best to let Sunni do the talking about the future of the media agency.

In the past years, the role of the media agency has changed tremendously. Where

to do you think it's heading?

Media is going to quarterback all strategy initiatives. We're in the best position to do this, and I say that with complete respect for all of the other disciplines, whose roles will also be elevated, [but] media will take centre stage.

Why?

We're best placed to understand how targets relate to mediums. We can measure their attendance and their attention. We invest, in fact, in measurement and insights, and I think

Media director of the year

our discipline spends more in that investment than almost anybody.

So accountability partially explains the position you're enjoying today?

For example, media sellers continue to value long-term contracts. They give us discounts. They give us concessions. The reality is that business today requires a far more flexible approach that allows us to move in and out

in it. We're getting more comfortable in it. We are investing in the right to have that role. We're building strategic alliances with all of the right companies and we're stronger than ever with our creative partners.

Media is going to quarterback all strategy initiatives. We're in the best position to do this, and I say that with complete respect for all of the other disciplines

Totally. But we are also the first window of opportunity for the media. They tend to come to us first. And we're in the best place to evaluate the offering and enhance it.

Media agencies are the industry darlings but there must be challenges. What are they?

I think agility is an industry challenge. And media management companies are the conduits to the agility as we are the most responsive of any of our clients' communications partners to the need to constantly change. From a personal perspective, the ability to recognize changes and to be proactive and reactive is truly a competitive edge. I really believe that. It also challenges the traditional buyer/seller relations we have with the media and it challenges the relationship we have with our clients.

of purchase inventory. That's going to hugely challenge what we do, but together we need to find [the right] solutions.

And with clients there's a challenge. They need to recognize that planning is a continuum. If you think of planning in its most rudimentary form, it's a blocking chart and we still have clients that are frightened to death to change it. I wish it could be done once a year, then I could go home and go bowling, but the media marketplace offers opportunities that aren't found on the blocking chart. But it doesn't mean we didn't plan right, we just need a mind-set that will take advantage of the opportunities.

Any parting words?

We started out chatting about the media agency of the future. But the future is here. We are taking that position. We're comfortable

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Back on top

New divisions, strong work yield results

◀ By Patti Summerfield ▶

Agency head: Sunni Boot, president/CEO

Number of employees: 85 in Toronto, 25 in Montreal

Notable clients: Global clients are L'Oréal, Nestlé, General Mills and HP. Domestic clients include Wal-Mart, CIBC, Canada Post, Purolator, Pfizer Canada, Yum! Brands (KFC, Pizza Hut, Taco Bell), XM Radio, and the AOR for Hyundai and Kia.

New business wins: Growth has come through increased business from existing clients such as L'Oréal [Zenith won the planning of the L'Oréal Paris division] along with a major new assignment from the Ontario Ministry of Health.

Losses: none

Anyone even on the periphery of the media business is well aware of Sunni Boot, the driving force behind ZenithOptimedia, and her savvy second in command Debbie King. But according to Boot the real secret of the agency's success is its team of innovative people and a leading-edge global network. Here in Canada, she believes what sets ZenithOptimedia apart is a truly seamless domestic network between the Montreal and Toronto offices.

"It's about what works, where it can work best, and who can do it best," says Boot. "If I can work with Australia and obliterate time zones, I sure as heck can work with Montreal. I think that's a big plus for our clients, having two really strong offices."

And within those offices, how those teams are structured and what they're offering clients is today a point of differentiation that Boot believes is setting Zenith's stage as an agency of the future.

Within the past 12 months, Zenith has opened two new divisions, Publicis FFWD, originally a youth division which was rebranded to focus on events, and Diversite, an ethnic media practice. Both are responding to the need to fully engage consumers. "We have to become more expert in a lot of areas," she says. Boot says event management is "a growing area for us at Zenith and for our clients." And says the seven-month-old Diversite's efforts thus far "show me that ours was a veneer offering before. [Already Diversite] has impressed me with its knowledge of the ethnic community." And she predicts this service will become increasingly important because it's about "reaching the spirit of a community."

Work-wise, as well, the agency does not disappoint. Standout campaigns include the Kit Kat countdown clock, dubbed "The Kit Kat Break." This CanWest-produced, animated 15-second unit featured a branded clock built out of the bar itself, and bracketed



Zenith's 25-strong Montreal team, part of which is pictured here, is key to the agency's Canadian success, says Boot

top programming such as the Superbowl and *Survivor*, running in concert with the brand-sell creative. The relaunch of Furby, the popular interactive plush toy first introduced in 1998, for Hasbro was another highlight, says Boot. [See case study on page 36].

For General Mills' Pizza Pops brand, the agency conquered the ever-present challenge of reaching the male teen market via a cross-platform campaign with CHUM. It involved all the key activities of a group that prefers to kick back and hang out – TV, gaming, the Internet, and text messaging – using MuchMusic on air, muchmusic.com, and habbohotel.ca. It also included a contest to win everything they need to chill out: a TV, a recliner, a gaming system, and of course, microwavable Pizza Pops. It all came from the insight that male teens really just want to do nothing and hang around.

If I can work with Australia and obliterate time zones, I sure as heck can work with Montreal. I think that's a big plus for our clients, having two really strong offices

"Everything today is a medium," says Boot to explain the change in thinking that has helped make Zenith a success. "And media management companies are more than ever setting themselves up to deliver media-neutral and holistic solutions."

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Joyce shaves her hair off.

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CASE STUDY: HASBRO'S FURBY

When it launched in 1998, Furby was hot. The furry, Furbish-speaking electronic toy was on every kid's wish list, and Hasbro sold several million of the animatronic pets in three years. "It kind of hung around for a while then disappeared," says ZenithOptimedia account manger Sue Poland. So with a global relaunch scheduled for last December, could a once successful toy stage a comeback?



On W, for example, we would have billboards on a decorating show. **Furby would pop up and say** in Furbish: 'Gee, I like the colour of that room'

Goal/strategy

The Furby relaunch needed to reach a target of kids four to 11 as well as their moms who would be familiar with the toy from when it first launched, says Poland.

The Zenith team chose TV and online as the main platforms in addition to Furby sightings at some key Canadian summer events, all leading up to the broadcast of *Furby Island*, a 44-minute made-for-TV movie commissioned by Hasbro.

Execution

After inking a deal with Toronto-based Corus Entertainment, Zenith created dozens of 10-second billboard teasers that ran on W and CMT to target moms, and on YTV and Teletoon to reach kids.

Starting in July, the teasers were integrated into the programming so Furbies would comment on the shows in Furbish with English subtitles. "On W, for example, we would have billboards on a decorating show. Furby would pop up and say in Furbish: 'Gee, I like the colour of that room.' On CMT, it would say: 'I would play a guitar if I had hands.' Just cute little things," says Poland. To further reach moms, the agency had host Marilyn Dennis give the toy away to the mainly female audience of her popular CHUM show, *Cityline*.

To target kids, Furby also joined YTV's *Weird on Wheels*, an event vehicle that travels across the country to the summer's big amusement parks and events such as the PNE, CNE and the Calgary Stampede. Pictures of the toy with its fans were snapped on location then posted online. Also online, links to the *Furby Island* website were included on the YTV and Teletoon sites. All these efforts led up to the broadcast of the movie on YTV in October and on Teletoon the following month.

Results

Canadian sales surpassed all expectations ranking number one globally and made Furby one of the hot toys (again!) for Christmas 2005. **NW**



silver MindShare



◀ By Patti Summerfield ▶

Well-targeted work featuring a matricidal baby and cocktails lead to a stellar year for MindShare

How to be engaging

The folks at MindShare can be forgiven for experiencing a bit of déjà vu. For a second year the UK HQ'd agency, which set up shop here only six years ago, has earned silver ranking in our competition.

Part of its success over the past year has come from continually pushing the boundaries to connect with consumers in an engaging way. And gains in new business have more than made up for the loss of

Gillette, actually requiring additional staff to be hired.

A good example is MindShare's first project for Cadbury Schweppes' Mott's Clamato Red Eye, a beverage that combines the popular tomato and clam juice with – wait for it – beer. The creative for the brand was built around the idea of "Not your expected drink," so the agency approached Sun Media Group and worked with the sports sections of the chain's

newspapers in Ottawa and Toronto to bring that concept to life.

For 10 weeks the *Sun* writers – independent of client input – created the "Not Your Expected Sports Page," which included interesting atypical sports info and quirky facts for its readers, while providing relevant content for the brand to be associated with. It was a first for the paper, which had never written editorial before for an advertiser.

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Susan burns down Edie's house.

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TODAY'S PROVEN PERFORMERS

Global and **CH** have momentum going into the Fall of 2006. Great schedules that compliment each other while maintaining strong individual identities. Each night a returning favourite and an exciting new quality show destined to be the hits of tomorrow.

Last year's #1 new show **Prison Break** is building on its success, up 27% so far this season. The manhunt provides a powerful lead in to the very compatible new drama **Vanished**.

The caustic wit of our favorite doctor **House** returned this season with 2.9 million viewers, up 48% versus last season's premiere. Hugh Laurie definitely has the right prescription for great television. This fan favorite sets the stage for the eagerly awaited character-driven drama **Friday Night Lights** set to debut in October.

Whether it's a **Shark** invading **Global**'s hit Thursday line up teamed with #1 reality show **Survivor: Cook Islands**, or **Brothers and Sisters** joining an already winning Sunday lineup, **Global** brings star power with James Woods and Calista Flockhart. Howie Mandel returns with **Deal or No Deal** and Julia Louis-Dreyfus proved there is no Seinfeld curse when she nabbed an Emmy for her role on **The New Adventures of Old Christine**.

With schedules that include solid returning hits and the biggest new dramas from the US networks **Global** and **CH** are heading straight for number one!



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Number of employees:
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Notable clients: Tim Hortons, Kellogg, Twentieth Century Fox, IKEA, Mattel, Shell, Kimberly Clark, Heart & Stroke Foundation, GSK, IBM, AMEX, Cisco, Motorola, Estée Lauder

New business wins: Novartis Consumer Health, Cadbury Schweppes Beverages, Six Flags, Tourism Ireland, Bombardier Recreational Products, GroupeSeb (Tefal, Krups, Rowenta, Moulinex)

Major losses: Gillette, which was sold to Procter & Gamble



A sports page of quirky facts, penned by Sun reporters, was a coup for MindShare client Mott's Clamato Red Eye



MD Karen Nayler says this campaign also proves that new, innovative, and engaging ideas don't always have to be about non-traditional media.

But non-traditional executions – like the DVD launch of Twentieth Century Fox's off-colour animated series, *The Family Guy* – have also been wildly successful for the agency.

The viral Internet campaign focused on fan favourite Stewie Griffin, the irascible matricidal baby in the show. The effort involved online ads as well as *stewielive.com*, a site where fans were invited to get Stewie to perform any one of 150 actions.

"That site has just gone gangbusters and is continuing to run well beyond the launch (of the DVD) and has been picked up in the U.S. The sales for the DVD have been twice what they projected and we have over seven million unique North American visitors to date."

Nayler adds: "That's engagement – and from a very simple yet key insight: that Stewie, and what was going to come out of his mouth next, was why people watched."

It was a first for the paper, which had never written editorial before for an advertiser



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CASE STUDY: KELLOGG

To truly reach kids six to 12, moms, naturally, need to be onboard. So the folks at MindShare found a simple but clever way to have some of Kellogg's main kids' cereals reach moms and then have moms engage their kids with the brands, all while using a very cost-effective medium.

Goal/strategy

"It's difficult to communicate with kids," says Tim Hughes, managing partner at MindShare. "We buy a lot of YTV and Teletoon and there are some kids' magazines out there, but a challenge when you're advertising pre-sweetened cereals is that you want to make sure that mom's onboard. So by going to the parenting magazines *Today's Parent* and *Enfants Quebec*, we actually started talking to what's called a 'gatekeeper mom' first, and gave her something that was of value to her kids."

The value consisted of the Kellogg's Kids Activity Book, eight pages of kid-friendly games and puzzles, that allowed MindShare to tap the insight that moms are constantly looking for quality activities to experience with their children.



Execution

The sales promotion teams at the magazines created the booklet that ran in July issues of both magazines and was book ended between two full-page ads that remained as a DPS when the booklet was removed. It was 100% Kellogg branded with kid products like Tony's Turboz and mascots including Tony the Tiger and Toucan Sam embedded into the content.

Results

A research component built into the deal with the magazines has revealed encouraging results. "What was important was to be able to track the success of the program by going back to the readers." After a few weeks in-market, readers were contacted through the magazines' online panels. The findings revealed that recall of the booklet was high and that six out of 10 parents had worked on the activities with their children. **NW**

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◀ By Patti Summerfield ▶

It's been a good year: The interactive side of MBS/The Media Company's business is up a whopping 50%. Oh, and Canadian Tire is a client.

Digital ambition



We could call them the dynamic duo but that wouldn't do justice to the synergy between David Campbell and Doug Checkeris, who jointly run MBS/The Media Company.

"We've got very much the same vision of the business," says Campbell. Checkeris concurs. "We're still finding ways to complement each other's skills and finish each other's sentences," he says. Essentially Campbell and Checkeris have divided up the client list and co-manage

the entire company. The simplest explanation is that it's one company with two brands.

The agency's slightly unconventional management arrangement seems appropriate given that the very formation of the company was considered unorthodox at the time. MBS – credited as being the first standalone media management company in North America – started as Media Buying Services in 1969. The Media Company was formed as a joint

venture with MediaCom, Grey Global Group's media management arm, in 1997. Two years ago, MediaCom acquired the two brands of MediaCom Worldwide (Canada) in their entirety. Today, the pairing seems to be working.

One of the agency's campaign highlights over the past year was the new work for Canadian Tire. Campbell says with so much publicity surrounding Taxi's pending work for the iconic brand, one of the main media challenges was to

Launch day.

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Agency heads: David Campbell, president/CEO, MBS; and Doug Checkeris, president/CEO, The Media Company

Number of employees: 200+

Notable clients: TD Canada Trust, Canadian Tire, Ontario Government AOR, Procter & Gamble TV AOR, and Rogers Communications.

Major new business wins:

Belron (Speedy Auto Glass), DreamWorks SKG, Gillette, Mackenzie Financial, and Mini.

Major losses: none

get the frequency and message rotation right to create impact without alienating customers. But that's a challenge made easier with Canadian Tire execs now so open to new approaches. For example, there's the 12-page back-to-school catalogue called the "Student Stuff Guide." Roughly 900,000 copies were inserted in student-relevant publications across the country including *Now* and *Exclaim!* in addition to another 900,000 catalogues mailed to households. The catalogue was designed along the lines of its quirky pop-up signs TV spots with \$115 in discount coupons inside.

Another media coup was

for client TD Canada Trust. The agency built on the bank's comfort positioning and its green chair icon by setting up a TD Comfort Centre with green chairs on the ground level of Toronto's Rogers Centre and also placed the green chairs in the front row of CTV's *Canadian Idol* where they're featured directly in the program.



The Media Company's Doug Checkeris (left) and counterpart David Campbell (right) at MBS prove two "heads" are better than one

But it's the digital side of the business that is truly booming. The goal at the beginning of the year was to grow that area by 40%, but with about 40 clients involved in the digital space right now, Campbell expects they will greatly exceed that target. Business is already up by 50% and there are still a few months to go until the end of the year. He says more advertisers are now doing bigger campaigns more frequently.

"The whole industry is growing," says Maura Hanley, SVP, direct and interactive, MBS to explain part of the reason for the impressive numbers. At MBS, she says that the biggest growth is occurring with clients who previously tested the digital waters with smaller programs and were impressed by the strong results they received. She adds that the biggest growth has come in the retail and packaged goods categories.

"There's been a tide shifted in that we used to have to go out and educate clients," she says, "Now we don't need to do the asking."

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CASE STUDY: CANADIAN TIRE

With simple product integration losing its effectiveness, MBS/The Media Company jumped at the chance to link the Canadian Tire brand with décor diva Debbie Travis' reality series, *From the Ground Up*.

Goal/strategy

The agency wanted to position Canadian Tire as the ultimate DIY supplier for women seeking design solutions for their home – a coveted, and growing, market. By building the products into the storyline of the show, MBS/The Media Company hoped to avoid the consumer fatigue that accompanies rudimentary product placement.



Execution

"Instead of 30-second spots, we had full product integration into the show," says Fiona McLaughlin, VP, group account director. "We did not have just Debbie Travis products, but Canadian Tire products and tools were built right into the story line." They also created vignettes at the end of each program in which experts gave tips on the best

way to use the Canadian Tire products featured in the episode. As well, a microsite was created where viewers could re-view the vignettes at their leisure, learn more about the featured product, then download e-coupons for the product to encourage purchase.

Results

After the show ended, the agency conducted research to get viewers' perception of the brand and the products. "All the results were very, very positive," says McLaughlin. For example, those planning to shop at Canadian Tire in the coming month was up 17%. Those who planned to shop at the retailer for an upcoming home décor project was up 13% while overall trust of the brand was up 12%. Perhaps most telling however, is that a new season is currently in the works. **NW**

honourable mention Mediaedge:cia

CASE STUDY: SEARS

It can be tough to stand out in the advertising blizzard that envelopes Christmas. But last year, Toronto-based Mediaedge:cia cleverly gave big client Sears a starring role in the first-ever yuletide episode of the widely popular homegrown CTV comedy series, *Corner Gas*.

Goal/strategy

Sears wanted its Wish Book to break through the Christmas clutter. "*Corner Gas* viewers were more likely to be catalogue shoppers," explains Bruce Neve, SVP/MD Mediaedge:cia of the agency's research findings. It made the show a perfect media vehicle, but they needed more than standard product placement. "Passive product placement has little value," he says. "When you do content or script integration where it actually contributes to the story, then it's a really strong channel," he says.

Execution

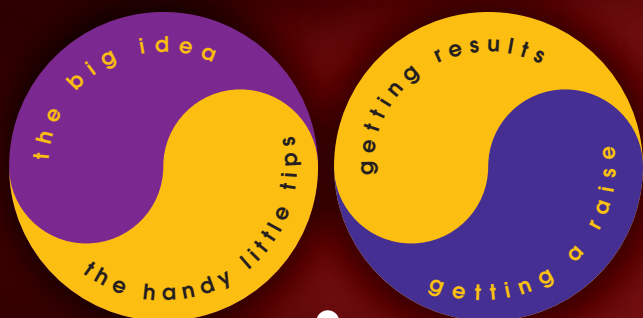
When approached, *Corner Gas* star and writer Brent Butt apparently had little reservation about incorporating the Wish Book into the show's storyline. "They were thrilled; they thought that Sears was the perfect match for the program," says Neve.

At the beginning of the episode, for roughly three minutes, four of the show's main characters reminisced about using the catalogue to shop when they were kids. As well, Sears sponsored the program with billboards, and CTV included the retailer in all the pre-promotion on TV, newspaper and radio for a multi-channel campaign. There were also three other episodes that included product integration.



Results

This effort was part of Sears' multi-channel Christmas campaign, which Neve says resulted in strong sales for the season. In terms of the show, "that particular episode got the highest audience ever for the program. It was the number one show of the week," he says with about two million Canadians viewing the episode. **NW**



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In our August and September issues, *strategy* profiled 10 innovative and strategic rising media stars. We had asked media directors to select the talent with the most promise within their agencies. To our surprise, many were involved in some of the year's most successful media efforts. Then we got curious. Which of the bunch would the country's media sellers deem as the most impressive? So we put the candidates to the test, asking sellers to vote for the person and campaign they considered best. There was one clear winner.

Jeff Phaneuf, supervisor, broadcast investments, ZenithOptimedia

Clearly not just his boss (Sunni Boot) was impressed by Jeff Phaneuf's media feat – product placement and integration of Kia on CBC's now-cancelled reality series, *The Tournament*. "Jeff is one of those wonderful people who can think beyond what the media can be," she says of Phaneuf's ability to get creative with media.

His media career began in 2001 with a two-year gig at Carat Canada where he worked mainly on buying for the movie business. His big client was MGM. In 2004, it was on to ZenithOptimedia and Kia, which is currently his main client. He's a graduate of St. Catharines Ont.'s Brock University with an honours degree in communication studies. **NW**

Media agency rising star

APPOINTMENT NOTICE

Brunico
Communications Inc.

Laas Turnbull, Executive Vice-President

Jim Shenkman, President and Executive Publisher of Brunico Communications Inc., is pleased to announce that Laas Turnbull has joined the company as Executive Vice-President. Laas will be responsible for running the Canadian entertainment and marketing divisions, which includes *Playback* and *strategy* magazines and their events businesses, as well as the *Media in Canada* newsletter and forum.

Laas most recently worked at *The Globe and Mail*, where he was both Editor of *Report on Business* magazine and Director of Magazine Development. During his time there, he took *ROB* from third to first in the business publishing category, while successfully launching *Report on [Small] Business* and *Globe Golf*. Before that, Laas was the founder and Creative Director of Noise Inc., a publishing consultancy for clients in Canada and the U.S. In addition to being the former editor of *Shift* magazine, he co-authored *Urban Decoder: Secrets from the Dark Underbelly of the Megacity*, a Canadian bestseller.

To reach Laas: 416.408.0859
lturnbull@brunico.com.

Brunico Communications Inc. publishes *Playback*, *realscreen*, *KidScreen*, *Boards* and *strategy*.



Founded in 1986, Brunico Communications Inc. is a privately held company with its head office in Toronto, Canada. Brunico specializes in B2B communications for the entertainment and marketing industries.
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APPOINTMENT NOTICE

Brunico
Communications Inc.

Claire Macdonald, Publisher

Laas Turnbull, Executive Vice-President of Brunico Canadian Enterprises, is pleased to announce the promotion of Claire Macdonald to the position of Publisher of *strategy* magazine and the *Media in Canada* newsletter and forum. In Claire's year and a half as Associate Publisher, she did an outstanding job of driving revenues into the brand's print, online and live events businesses.

While she'll continue to focus on revenue generation, Claire will also be responsible for identifying new business opportunities, forging stronger ties to the industry, and getting *strategy* and *Media in Canada* deeper into the digital game.

Claire has more than 14 years of experience in trade and business publishing, and her skill and experience will reinforce *strategy*'s position as the industry leader.

To contact Claire: 416.408.0858
cmacdonald@brunico.com

Brunico Communications Inc. publishes *Playback*, *realscreen*, *KidScreen*, *Boards* and *strategy*.



Founded in 1986, Brunico Communications Inc. is a privately held company with its head office in Toronto, Canada. Brunico specializes in B2B communications for the entertainment and marketing industries.
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As Labatt Blue celebrates its 50th birthday, a new ad campaign recounts its past. Why go back in time? The strategy is simple: Tap history to elevate the brand's credibility and value

◀ By Lisa D'Innocenzo ▶

HERE'S TO REAL BEER



Back in the day, Canadians were as loyal to their beer brand as they were to their hockey team. However, in the last decade, with the introduction of imports, microbreweries and, most recently, low-price brands, that fierce loyalty has eroded.

That's probably why 50-year-old Labatt Blue's marketing strategy, which was so consistent in the '60s and '70s (see timeline), has been tinkered with time and again over the last decade, especially in the '90s. Last year, Labatt introduced a brand new campaign it hopes will have a long life, which carries the roots-proud tagline "Here's to real beer. John Labatt Blue."

Explains Harvey Carroll, VP marketing at Labatt: "The biggest change from the time Labatt Blue was introduced until now is increased competitiveness in the category — there's way more brand choice. There are more segments, and that has probably driven the biggest change in the beer industry. People are looking for different experiences. They're less brand loyal, and when that happens, brands that face the biggest challenge are brands with the biggest heritage."

Labatt's response to the market change is evident in the diversity and breadth of brands offered as part of parent company Inbev's portfolio. Labels like Stella Artois

and Alexander Keith's make the company competitive in the imports and microbrewery categories. Meanwhile, Blue's new campaign is mainly a strike against its low-price competitors, the Lakeports of the world. The

They're less brand loyal, and when that happens, brands that face the biggest challenge are brands with the biggest heritage

strategy is to focus on Blue's heritage to set it apart from latecomer brands. This entails reinforcing its roots in ways and means

beyond advertising, such as strengthening its connection with traditional sports.

The goal, says Bob Shanks, partner — business of Labatt Blue's Toronto-based agency Grip, is to "differentiate vis-à-vis the discount brands...and align Blue to the higher end of the category by elevating the proposition and the value equation.

"People are prepared to buy your brand for an emotional reason," says Shanks, "but you need to give them a fact, so that when somebody challenges their purchase, [they have an explanation]."

The new advertising, introduced a year ago, aims to accomplish this by recounting the story of John Labatt, in particular the more interesting tidbits, such as the fact that he started as a farmer, had a large family, and withstood a brewery fire, kidnapping and prohibition to make his business a success.

It also touches on how Blue was named by the Winnipeg Blue Bombers football team not long after its launch. To highlight this fact even further, five years ago, Labatt Blue became the squad's title sponsor, giving the brand major signage in the stadium, and national exposure, since all games are televised.

"Those are legitimate factual events that start to build the character of the individual

and as you build that hopefully that character gets assigned to the beer," adds Shanks, who points out that the message is factual, yet still entertaining – unlike beer advertising from the mid-eighties until recently, which was simply entertaining.

The new advertising also appeals to a broad target, including the biggest group of beer drinkers (LDA to 25) but not to the exclusion of older consumers, points out Carroll.



Labatt's current advertising focuses on history

This is no accident; the integrated effort, which includes everything from TV, to POP in beer stores and beer coasters in bars, actually helps differentiate Blue from its main foe Molson Canadian. "[Blue's advertising] is a little more mature in its presentation," says Shanks. "[Molson Canadian] is probably being more cautious trying to maintain that real LDA-to-25 kind of look and feel, and we've tried to be a little more adventurous."

Labatt Blue has also been adventurous in its non-traditional marketing efforts recently, according to Carroll. He points to the Labatt Blue Cube, an 18-wheel trailer that makes the rounds to events and folds out to become an instant club, complete with music, visuals, and lights.

"It offers the opportunity to learn and interact with the brand and there are people there who can tell you about Blue's history and heritage," he explains, adding that he is also pleased with the brand's sponsorship of the World Hockey Pond Championships, which reflects the historical roots of the sport, as well as its sponsorship of the NHL. During the last Stanley Cup finals, he says, Blue gave away free trips to games via a text messaging initiative.

But how is the new focus on history being received so far? According to the Brewers' Association, Labatt Brewing's overall share is neck-and-neck with that of Molson Coors; Labatt had a 41.5% share this summer, compared to 42% for its main competitor.

As for Blue in particular, Carroll won't give specifics, but says he is "happy with how the campaign is performing and impacting the overall health of Labatt Blue. Overall, we're seeing an uptick in terms of brand health."

Cheers to that.

Timeline

1950s

Hugh Labatt of the Labatt Brewing Company travels to Pilsen (now in the Czech Republic) where he perfects the recipe for Labatt Pilsener lager – a crisp, refreshing beer



that contrasts with the heavier ales popular in Canada at the time.

The new brand is introduced in Ontario in 1951 and in Manitoba five years later. Because of its characteristic blue label, fans of the Winnipeg Blue Bombers football team adopt the beer as their own, nicknaming it "Blue." The name sticks, buoyed by the fact that the Blue Bombers went on to win back-to-back Grey Cup championships in 1958-59.

Advertising during this time, featuring a cartoonish Bavarian spokesperson called Mr. Pilsener, highlights the brew as a "thirst quencher," a positioning that eventually becomes extinct due to regulations.



Spokeston Mr. Pilsener touts Hugh Labatt's new light lager

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BEST WISHES FOR
ANOTHER
50 GREAT YEARS
FROM YOUR FRIENDS AT
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1960s

In the early '60s the name Labatt Blue is officially registered. In 1968 the wildly popular "When You're Smiling" campaign, by J. Walter Thompson, hits the airwaves.

Like much advertising during this decade, the tone is absurdly happy. The lyrics, which instruct consumers that "next time you order, just call for Pilsener – the true-blue lager beer" plays over images of young people dancing on a beach, playing touch football and enjoying a hot air balloon ride. (The iconic blue hot air balloon, first introduced in the '60s – and originally red – will reappear in commercials until the '80s.) A voiceover, meanwhile, explains the virtues of Blue. In one spot, viewers learn that, "Pilsener has today's flavour for today's people. It's the true-blue lager from Labatt's that never wears out its welcome. Ever." The commercials end with a shot of the Labatt Blue label, accompanied by the jingle "Blue, blue, blue, blue, blue, call for Blue."



In the '60s, Labatt invited consumers to Taste Excitement

1970s

Labatt continues with the "When You're Smiling" campaign, with different spots showing young folks tobogganing, floating down a river on oversized beer caps, and more. However, there are a couple of changes from the earlier advertisements. The tagline changes from "The true-blue lager" to "The true-blue friendly beer," and later, "Blue smiles with you."

While in the early '70s the voiceover remains – serving up statements like, "See why Labatt's Blue is catching on with people who like beer and like to smile" – it is later dropped. Also, the cut to a label at the end of commercials gives way to a close-up of a frothy pint of Blue, or a glass of the brew with bottle. And the "When you're smiling" ditty becomes customized to match the action in the ads. For instance, a commercial starring a group of friends happily washing cars goes, "Get together, help someone, get together, get it done and let Labatt's Blue smile with you."

And in 1979, Labatt's Blue becomes the best-selling Canadian beer in the world. Some observers have since suggested that the "When you're smiling" advertising worked so well, it helped Blue hold on to its top-selling rank in Canada despite a lack of consistent ad positioning after it ended.



Hmmm, 50 years of Blue. How many bottles of beer would that be?

Congratulations to the number-one-selling Canadian beer.

MARKETEL

• • • • •



Happy 50th Blue. From your friends at Grip Limited.

1980s

Early in the decade Labatt continues with the “When you’re smiling” effort, as well as the tagline “Blue smiles with you.” The balloon still appears, and images include shots of people performing extreme activities like skydiving and heliskiing. And during this period a new tagline also emerges: “Smile, taste the real Canada.”

But regulations begin to impede how beer is integrated into commercials and the brewer is no longer able to present fun-loving, twentysomethings pursuing skilled activities after the beer has been introduced in an ad. So, with the action that pervaded the “When You’re Smiling” campaign now deemed dangerous, Labatt is forced to drop it in 1985.

Thus a brand new campaign – “It’s the way we play” – is born, and Blue advertising moves towards images that are more about entertainment and less about beer. These ads depict typical roaring ’80s scenes of beautiful young things partying in clubs, or



in one case, tanning on the beach with cans – not bottles – of Blue handy.

In the late ’80s, Molson Canadian surpasses Labatt Blue as the number-one beer, perhaps explaining the number of different strategies during this decade. For instance, at one point, Labatt Blue’s advertising moves away from “It’s the way we play” and gets patriotic. It shows Canadians across the land working or playing sports, while the corresponding ditty recounts that, “Hands across the country reach for the Blue” and tells consumers, “It’s time to call for the Blue.”

Packaging innovation also crops up in the ’80s. The brewer introduces a new bottle, called “Big Blue,” which contains 50% more beer than the old stubby versions. The advertising calls this, “Big news in beer” and tells viewers, “You’ve never seen anything like it.”

This is followed by the introduction of the twist off cap, freeing beer drinkers from the tyranny of using tools.



1990s

During this period Labatt’s Blue becomes Labatt Blue. There is much more advertising, and the positioning of the brand changes frequently as the increasing popularity of imports and microbreweries sees the category froth into a fiercely competitive market. In the mid-’90s Molson Canadian solidifies its lead on Blue with its “I Am Canadian” campaign, which doesn’t help matters.

At first, Labatt goes back to, “It’s the way we play,” but that later gives way to, “Honest and true, you bet it’s Blue,” and then, “Now you’re laughing. Labatt Blue.” This latter campaign introduces contemporary humour in Labatt Blue advertising. One spot stars a guy who enters a cabin to get beer. He is confronted by an angry grizzly and feeds him with a hunk of meat to save the Blue. When he

CONGRATULATIONS
BLUE **ON YOUR 50TH**
 FROM YOUR FRIENDS AT
SHIKATANI LACROIX BRANDESIGN 

gets back to his friends, he asks: "Whose turn to clean the cabin?" When his pal answers: "Mine," his only response is: "Perfect."

In 1994 another new tag emerges – "Labatt. Good things brewing." The brewer introduces "to be continued" advertising, featuring two explorers being hunted down by Brits for courting a young woman. The hunted French explorers predicts the arrival of a "true Canadian lager" in 200 years. There are six spots in total.

In 1997, Blue commercials opt for the aspirational. The new tagline is, "It's your call," and spots consist of young people talking about what they will do in their future.

In 1998 this is replaced by, "A whole lot can happen out of the Blue," by Toronto agency Ammirati Puris Lintas, a well-received campaign that helps Labatt Blue finally regain its momentum



Labatt' Tragically Hip concert at the 2002 Olympics to celebrate hockey gold medals later sparked a TV spot

and make gains on Molson Canadian. The campaign lasts until the early 2000s (outlasting Ammirati), and its most popular spot

is "Street Hockey," which portrays an impromptu game breaking out in downtown Toronto.

In the late '90s Labatt begins to highlight its NHL sponsorship, and starts playing the premiums and incentives game. The brewer gives away freebies such as mini replica Stanley Cups, collectible team magnets and NHL videos in cases. Advertising begins to tie into hockey more often too. An ongoing series of humorous commercials feature a group of guys kidnapping the Stanley Cup and taking it on a road trip across Canada.

Contests also become de rigueur as the decade draws to a close. One of the more innovative initiatives is the Out of the Blue Jetaway, where young adults, chosen from select clubs, leave to visit a mystery city that very night. Another interesting promo revolves around a free phone in cases of Blue. Beer drinkers have to answer a call to win tickets to various special events.



Many happy returns!



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CBCtelevision

2000-2006

The “Out of the Blue” campaign continues, as does the kidnapped Stanley Cup idea. This time, a series of six ads stars a trio of guys who take the iconic cup on a train ride across the country. Unfortunately for Labatt, in 2000 Molson Canadian comes out with “The Rant” and makes significant gains.

Meanwhile, Labatt sticks with “Out of the Blue” and plays up its sponsorship of the Canadian Olympic Team, first in Sydney and then in Salt Lake City. The summer Olympic spots, for instance, star regular Joes competing in activities, such as shotput with a watermelon.



By far, the biggest news out of Labatt in this period is the introduction of Grip, the agency it conceives and declares to be the first of its kind in the world. Among its most distinctive traits are an open-accounting policy that gives clients access to the books, and a client



advisory board. From this point on, Grip assumes the reins for Blue’s advertising.

The

new shop continues with “Out of the Blue” and much of the advertising going forward hilariously plays on Canadian males’ love of hockey and how their spouses often can’t comprehend their passion.

In 2003, “Out of the Blue” is finally replaced with “Cheers. To friends.” The latter campaign involves a series of spots where guys pull pranks on their pals. For instance, one poor schlep is tied naked to a pole on the street, and left holding a sign that says: “Kiss the birthday boy.” Interestingly,



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one of the ads is a throwback to the past, showcasing a series of pranks to the old, "When you're smiling" tune. Later, a bunch of TV commercials in the same campaign mine the humour vein a bit differently, by labelling different types of buddies, such as the "always have an excuse friend" and "the bad influence friend."



and team-branded coldies up for grabs. Labatt also offers consumers the opportunity to put their own mug on a beer bottle label in a unique promo; folks simply have to submit their photos and a special case of Blue is delivered to them.

It's also in 2003 that Labatt begins to

The premiums and incentives also continue, with more mini Stanley Cup replicas, bottles branded with the logos of the original six hockey teams,



"Cheers. To friends" campaign. But the brewer decides its best strategy is to talk quality while still entertaining viewers.

In 2006, it further addresses providing real reasons for choosing Blue and goes the historical route, reminding beer drinkers about how John Labatt was a self-made success

story and that his brewery withstood fire, kidnapping and prohibition. The new tagline is "Here's to real beer. John Labatt's Blue."

From left opposite page: Blue was named by Winnipeg Blue Bombers fans; The iconic balloon; "Curling" from the 1999 "Out of the Blue" campaign; the wildly popular "Street Hockey" spot; and "Cheers to Friends"

**Here's to real heritage
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Sports Marketing: Scoring Big

There is no more loyal a person than the sports fan. They cheer, jeer, watch and buy—all in the name of sport—game after game, season after season.

And they watch in droves—this summer's FIFA World Cup tournament attracted an estimated 40 billion television viewers across 200 countries worldwide. Such national pride and team loyalty means big money for marketers. Sport is a winning proposition for advertisers. Unlike the dramas and reality shows of primetime television, sports are consumed live, making them virtually PVR and fast-forward resistant. Games of all shapes and sizes attract deeply devoted followings that are very receptive to marketing messages across multiple media channels. Advertisers can play off passions for the home team to communicate to a very niche, very targeted crowd.

Game On!

Sports broadcasts are consumed live, making them virtually PVR-resistant. "Co-workers routinely say, 'Don't tell me what happened on Survivor last night,' because they recorded it, but they rarely say, 'Don't tell me what happened in the Leafs game'," says David Ballingall, vice president of marketing at Rogers Sportsnet.

"If it's aired live," states Ballingall, "it's viewed live." This makes sports an ideal venue for advertising messages. Fans watch matches as a group and discuss it as a group—that's the nature of sport around the world. Such communal audiences fueled the growth of pre- and post-game coverage and commentary—creating another arena for marketing communications.

Root, Root, Root for the Home Team

With four regional channels blanketing Canada, Sportsnet offers live coverage that's also tailored to the home team. The network produces exclusive broadcasts of the country's hometown faves. Sportsnet Pacific provides 45 Canucks games; on Sportsnet West, viewers get 48 Oilers and 40 Flames games; Sportsnet Ontario features 15 Leafs match-ups and 20 Senators games; and the East channel broadcasts 35 Senators games.

This combination of live, home team coverage encourages appointment viewing by loyal fans who are typically light TV users. And because Sportsnet produces much of their own content, from actual game broadcasts to pre-game coverage and news program-



Popular games like blackjack and poker have a home on CGTV. Courtesy of CGTV: Casino and Gaming Television

ming, the network helps advertisers score meaningful sponsorship vehicles. As Ballingall points out, "it's the hockey that matters to the audience," and also to the advertiser.

This fall, Sportsnet is kicking off a new campaign to get these hard-to-reach consumers into the advertising end zone. "We want to make our content and advertisers' messages more relevant and compelling to the 25 to 34 sweet spot of our target audience," says Ballingall.

On average, this demographic is very active and highly mobile; making them difficult to pin down, but they actively embrace new technologies. They were the earliest adopters of mobile media, text messaging and on-line downloading. The network's "A Day in the Life of a Canucks Fan" strategy delivers meaningful messages across many platforms so fans (and marketers) can stay connected throughout the day.

In the a.m., download a sponsored video of the Sportsnet

Sponsored Supplement

Hockeycentral panel discussing their team. At the office, an e-newsletter, containing ads, will be delivered to fans' in-boxes to set up that night's game. All day long, fans can click on www.sportsnet.ca for updates, and in the afternoon a sponsored text alert might be sent from a reporter at their team's practice. Following the game, viewers can join online chat sessions to debate plays with other viewers and Sportsnet personalities. Fans stay connected to their team 24-7. Advertisers tap into hometown fervor to extend reach.



CGTV is the nation's only network delivering the best in casino and gaming action. Courtesy of CGTV: Casino and Gaming Television

Playing Off Passion

Sports fans remain loyal to their team, sport or pastime, game after game, win or lose. It's this passion that gives Insight Sports Networks an edge over other specialty television channels. "We deliver something others can't, and that's an instant connection to the consumer," says Chris Doyle, vice president, marketing, at Insight Sports. "Our networks deliver niche, but passionate audiences. Their passion equals brand loyalty -- a perfect target for smart marketers."

Insight operates three unique TV networks in Canada: GOLTV, dedicated to the world's most played sport, soccer; World Fishing Network (WFN), North America's only 24-hour channel devoted to fishing; and the ever-popular Casino and Gaming Television (CGTV). But these brands go beyond the box, offering multiple media platforms to reach the largest possible audience.

Bend It Like the Brand

From Beckham and beyond, GOLTV is home to the world's top stars. The network airs more than 1,500 games a year, with live league action from Spain, Italy, Germany and Brazil. The network delivers intensely loyal soccer fans, who tune in to cheer for their country, team, or player.

Opportunities range from high-tech to grassroots. During the recent World Cup, GOLTV partnered with Bell Mobility to offer mobile users updates and features. The network has also partnered with the nation's top provincial soccer associations.

Get Fans Hooked

Advertisers can cast a wide net with WFN, the one-of-a-kind network catering to the more than six million Canadians who fish. On-line, www.WFN.TV is the nation's top interactive fishing site. Multiple marketing opportunities include an e-mail newsletter that

reaches tens of thousands monthly.

On-air, WFN's robust schedule is highlighted by competitive fishing circuits FLW Tour and the Canadian Fishing Tour (CFT). There's also a Tuesday night Fly Fishing block that delivers a distinct, affluent audience. In conjunction with the CFT, WFN also offers a range of event marketing packages for advertisers.

Going All In

The leading Canadian provider of gaming content, CGTV's lineup includes more than 5,000 hours of poker programming annually, as well as other games including blackjack, bridge, backgammon, roulette, craps and more. Viewers can watch and learn the games they love on weeknights -- and watch the best in reality programming from Vegas on weekends.

The network is home to The CGTV Spread, the nation's first and only 24-hour ticker devoted entirely to sports odds and injuries. It's a one-of-a-kind opportunity for sponsors, Doyle says. "There's no need for viewers to wait to get the information they want - The CGTV Spread delivers valuable information in an instant."

Marketing Muscle

The letters "WWE" immediately conjure up images of formidable figures winning and losing on the ropes while being cheered—and

Get in the Game with Sportsnet

Canadians send more than 8.7 million text messages every day. Sportsnet knows the importance of piggybacking on this mobile mania. The network was the first in Canada to feature a live-to-screen text message ticker.

During shows, such as Prime Time Sports and Pratt & Taylor, viewers text in commentary to on-air personalities and other viewers. They can literally get in on the action, sharing opinions, advice and trash talk.

The ticker engages while delivering pertinent marketing messages via ticker sponsorship. A sponsor's logo appears on-screen while their brand message, or call-to-action, is delivered direct to fans' phones via bounce-back texts. Boston Pizza, for instance, sponsored the ticker last hockey season. Sportsnet's bounce-back message to viewers who had texted the show included the restaurant's weekly specials and offers.

The broadcaster has also jumped into the mobile video arena. During this summer's FIFA World Cup of Soccer, Sportsnet successfully partnered with Rogers Wireless to offer mobile video highlights of the tournament. Another partnership with Blackberry TV allows subscribers to opt-in to receive Sportsnet updates on their handheld. Go to www.sportsnet.ca to learn more about these engaging touch points.

www.sportsnet.ca



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wwe.com

CGTV Raises the Stakes

Canadians who gamble in U.S. casinos are subject up to a 30 per cent withholding tax on certain games, but many winners are entitled to recover all or a portion of that money. That's where Refund Management Services joins the table. The service works on behalf of its customers to get those winnings back from the IRS.

The target audience is very defined—Canadians who play at American casinos and win. That's why Refund Management Services gambled on CGTV to air their latest ad campaign. The gamble paid off. Since last spring, Refund Management Service's 30-second spots have led to sharp increases in sales and new customers.

CGTV delivers the company's ideal customer by airing the best in poker content every Monday through Friday, as well as showcasing the Las Vegas lifestyle on weekends. Refund Management Services connects with people who travel to casinos and players of all skill levels, including many winners.

As a specialty digital channel, CGTV offers the flexibility and tailored content that traditional networks cannot. This fall, Refund Management will be appearing on *Poker Night Live*, CGTV's nightly broadcast of gripping poker action, to provide in-program editorial about their service. For more information on Insight Sports and its networks visit www.insightsports.com.

jeered—by legions of merchandise-toting fans. The baddest, most over-the-top sports soap opera has been captivating Hulkamaniacs of all ages for over twenty years.

World Wrestling Entertainment's combination of TV programming, live and pay-per-view events reaches millions of fans around the world. WWE programs attract more than 14 million viewers during an average week. The adrenaline-inducing shows are sold in 130 countries around the world, and in 18 languages throughout Europe, the Middle East, Africa, Asia, Australia, New Zealand and Latin America. This big, bad action means big numbers—in 2006, WWE revenues topped \$40 million.

When WWE flexes its marketing muscle, ad revenues grow as well. WWE delivers what many a team, television show and broadcaster lust after—a cult following that gobbles up merchandise, sells out arenas and tunes in religiously. "Wherever we go, our fans follow," says Cesar Rodriguez, director of TV sales and integrated sponsorships.

WWE® Superstar EDGE™

The crowd follows their favourite wrestling heroes and most-hated villains, but they also demonstrate marked loyalty to WWE's corporate sponsors. That crowd composes an extremely desirable and diverse advertising audience. Men aged 18 to 34 represent 25 per cent of WWE's viewership—a larger percentage of that demographic than tunes into *CSI*, *Lost*, *24*, or *Fear Factor*. And the loyal following spans many ethnicities, education and income levels.

Above, Below and All-around the Belt

WWE controls all inventory related to their brand, from TV and Internet, to events and the good-versus-evil plotlines played out in the squared circle every week. As Rodriguez explains, the organization steers clear of cookie-cutter strategies, tailoring the approach to each event, product, promotion and sponsorship. For advertisers, WWE provides one-stop shopping.

Since *WrestleMania I* in 1985, WWE has pioneered, and now virtually owns, the pay-per-view market. This past year alone, the group produced 16 pay-per-view events. Advertisers and sponsors can expect three to four weeks of exposure across all media during lead-up to these broadcasts. During the event, partners can appeal to WWE's highly targeted audience through in-theatre ads, contests and even on-site product sampling. With opportunities like these, marketers can pin down their audience, and move them from auditorium to store aisle before the three-count.

WWE: Wireless, Web, E-mail

WWE's muscular reach extends beyond arenas and movie theatres. The company's online presence draws a virtual crowd of millions. Go to <http://adsales.wwe.com/advertising> to get the inside track on these online sponsorship opportunities:

Videos: Marketers can inject 15- or 30-second video-based spots into video content on WWE.com. Ads can be placed in a webcast of one of WWE's television shows, or within the "Video of the Day".

Newsletters: Access registered WWE users beyond the website by sponsoring an e-newsletter. These electronic updates keep fans posted on the latest storyline twists and upcoming WWE events.

Sweepstakes: The "Play & Win" section of WWE.com hosts all live, sponsored promotions, as well as online games.

Polls: Daily online surveys let sponsors engage eager fans. Hundreds of thousands of votes are cast daily, with advertising messages attached to each polling area and a second branded ad that opens while the poll is tabulating.

Wireless: Reach consumers anytime of day, wherever they are in the world, with WWE's custom WAP deck. Advertisers can run sponsorships and banner ads on fans' cell phones.

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◀ By Doug Checkeris ▶

Innovation with a side of fries, please

Talk of innovation is sweeping our business like the fast burning buzzword stars of the recent past, synergy and convergence. Sadly, innovation sits poised like a precooked burger under the heat lamp ready to be served up as the solution du jour.

It is ironic that as the digital age increasingly shifts power to consumers, the ingenuity required to access and engage them has never been more important. Allow me to submit a personal theory on innovation – *the amount of true innovation diminishes in direct proportion to the amount that the word is used.*

Two fundamental concerns dog me when I hear or slip up and glibly toss out the “I” word.

Too frequently innovation is considered the outcome rather than the means to deliver results for advertisers. I see this issue manifested in different ways. Having reviewed hundreds of award submissions it is amazing how often the innovative idea seemed to be completely unrelated to business issues, consumer insights or strategy. Like spontaneous combustion, lots of fire and smoke and no apparent cause.

Another variation is where media innovation is substituted for business results as an objective. Finally, the “one-offs” in a single market that are not scalable to influence

business
have
to be

viewed with some suspicion. My view is that this is the slippery slope where awards become more important than results for clients.

I give our MediaCom network team credit for putting the focus of our internal awards on results. In fact, they are called The Results Awards. The Cassies also share this focus. While much inspiring innovation can be found in the submissions, the winners must prove how their work contributed to client success.

My second area of concern is the self-congratulatory way that innovation is touted in our business. By choosing to focus on changing technology we can claim great innovations by simply dealing with a new environment. I could argue that the work of media or communications planners has not fundamentally changed in decades: Understand consumer behavior and devise the

what seems like daily changes to the consumer communications market. Clarity is essential. First, understand how the money being invested is going to influence the advertiser's business results. The depth of understanding of the communications role will dramatically expand the palette of solutions.

The next essential element is insight into how the consumer interacts with the communications channels. This is more than PMB analysis. You are looking for those magic moments when the consumer is more likely to be engaged in the advertiser's message.

Sweat the strategy. More than ever, strategy must be the beacon that guides the increasing number of agency specialists and media and agency partners to a winning outcome. A clear and compelling strategy that combines the business and consumer insights will

Too frequently innovation is considered the outcome rather than the means to deliver results for advertisers

most effective and efficient means to deliver the advertiser's message. How much should we really celebrate overcoming essentially self-imposed structural impediments of agencies or media owners that are not relevant to the consumer?

This is in no way meant to dismiss the challenges facing all stakeholders in the communications arena, nor is it meant to diminish the groundbreaking work that is being done. With the risk of sounding like the Zen media instructor, my advice is to resist the

desire to focus on the innovative outcome and concentrate on allowing innovative genius to bubble to the surface.

It starts by ignoring the distractions of

keep everyone focused on most productively influencing consumers to drive results, instead of being confounded by the dizzying array of communication channels and choices.

Measure, measure, measure and apply the knowledge to optimize future campaigns. We will have to develop new tools that go well beyond the traditional media measurement. We recently developed measurement for product integration activity that shows how these campaigns perform versus traditional media on a number of qualitative criteria.

Genius lives in these rather unassuming steps. The process is important to ensure that media innovation is not dazzled by technology, but rather, inspired by an understanding of the consumer. I know we can save innovation from burnout – if we just try.

Doug Checkeris is president/CEO of The Media Company, based in Toronto, and a recent judge at the Cannes Lions and Media Innovation Awards. He can be reached at douge@themediacompany.com.





◀ By John Bradley ▶

Responsible for everything, accountable for nothing

I once had a guy work for me who had made a cross-functional move (remember them?) from HR into marketing. He stuck it a couple of years before heading back, his parting shot being that “a brand manager is responsible for everything, but accountable for nothing.”

He was referring, of course, to the nannying role that marketers must play in the Herculean task of aligning the disparate business functions behind an overarching consumer strategy. Though what he would make of it now, from his lofty position on the HR totem pole, defies imagination.

Marketers as nannies has been a part of the job since P&G first defined the discipline in the 1930s, but has subsequently become infinitely more complex, to the point where one must question its ongoing validity. What used to be an ability to run a multi-disciplinary project to time has now become an almost impossible task akin to herding a vast litter of naughty cats. There are just so many more individual components in being able to present a coherent and cohesive face to the consumer today compared to when the role was defined.

Firstly, the amorphous “trade” became a multitude of different channels and then customers, each of whom had their own strategies and needs which, if not understood, opened one up to the accusation of “marketing being out of touch with the sharp end.” The alleged solution to this of a trade marketing department has proved not only a disappointment, but a positive hindrance. I have yet to meet any head of marketing who isn’t either: a) arguing with the head of sales as to who should own them, b) planning to reorganize them if she

owns them, or c) ignoring them if she doesn’t own them.

This exponential increase in the complexities of the job has been further compounded by the parallel fragmentation of the media world coupled with the resulting explosion in agencies, consultants and the like who realize

degenerated firstly into a habit of not reading the full report, but relying on whatever charts the moderator had deemed fit to present. Then requests came in to reduce the presentation down to the management summary. Now, I am reliably informed by horrified long-serving members of the

Marketers as nannies has been a part of the job since P&G first defined the discipline in the 1930s, but has subsequently become infinitely more complex, to the point where one must question its ongoing validity

that the future is in specialization as they greedily circle the festering carcasses of the one-stop agencies.

So here’s my big theory on the upshot of all this: The job of brand management has

now become too complex for any one person to be good at all of it. It is simply impossible to understand every single component, let alone run around

directing and reconciling every detail. What suffers is the softer side of the job, understanding the consumer.

Brand managers would once spend hours in research debriefs, quizzing the moderator on points of interpretation, out

of which would come a deeper understanding. That

research community, marketers gloss over the management summary and simply ask: “What should we do?”

The answer is for the brand manager to cease to try to do everything; to become the conductor rather than trying to play every instrument. This would necessitate a combination of internal delegation and external outsourcing. Disband trade marketing and set up an activity management function, leaving them to run implementation. Appoint a lead agency for every project, leaving them to manage the other agencies. Spend your time understanding the consumer, and then evangelizing the learnings to an aligned group of senior-level partners – a brand “board of directors.”

The term brand management is an abuse of the term “management”; the current reality is brand micro-management. But then if it was called that, anyone who had any brains would be clamouring for a job in HR.

Twenty-plus years in marketing were enough for John Bradley; he left to do other things that interest him. He writes this column to help the next generation of marketers simplify an overly complex profession. He values and responds to feedback at johnbradley@yknotsolutions.com.



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- Production and encoding costs extra

digital signage: **Big. Bright. Vibrant... and it works!**

Clear Channel Outdoor Canada VP, marketing and operations, says it's high time to debunk some of the myths surrounding the newest of the new-media genre, digital signage.

"Everybody needs to get over the misconception that digital is about full-motion video," says Alan High, noting that what it's really about is what best fits the environment, which covers everything from TVs in airports to giant media towers in major vehicular and pedestrian traffic ways.

"First and foremost, the digital presentation has to make sense in the context of where it's being seen," he emphasizes. "Look at the exposure opportunity you have and make sure you align the digital product to the audience, not the other way around. If you have a 15-second exposure opportunity and a 30-second spot, it won't work."

Another view that needs refocusing is looking at digital as merely a technological extension of static signage, he adds. "Outdoor has traditionally been a numbers game: it's sold on GRPs (Gross Rating Points). Digital is a brand new ball game for agencies and advertisers, but they tend to apply the same values: show us the numbers. Those will come, but it's going to take time."

Outdoor Broadcast Network president Peter Irwin couldn't agree more. "The thing we have to remember is that there's a whole different set of dynamics in terms of what you can do – the pure impact of the medium. Sure, it's part of the out-of-home category, but clients use our video boards because they can bring their products to life with unique applications that make their messages more dynamic."

Irwin says the digital signage industry is still very much in its infancy. "Clearly, one of the things we do need is metrics. The question is whether rating points is one of the right metrics. Although we're getting very close to having sufficient scale to deliver meaningful GRPs, we still need to establish whether this is what our clients really want. At this point, we're still educating people and investing in basic effectiveness research. To date this research has been very encouraging, with high levels of video board awareness, viewer receptivity and ad recall."

It's all about venue at Clear Channel

You needn't bother trying to sell Alan High on the idea that size doesn't matter. "We are a major world-wide player in outdoor media and, corporately, we are committed to digital advertising," is how he likes to kick off a discussion about what Clear Channel Outdoor Canada Inc. brings to the table.

As VP, marketing and operations, High is crystal clear about the company's perspective on DS. "We're covering the whole gamut, not just looking at one area to expand digitally. The business world is changing in outdoor, and digital is becoming a more important part of our business, so how do we integrate it? How do we use the technology that's available so that we can bring more advertisers to our venues and our locations without watering down the effectiveness of what we do? I think we've been successful there. We've been able to look at a venue and ask: What kind of digital product will work in this environment?"

Take the airport environment, for example. Clear Channel has a narrowcast digital network in Pearson airport, Canada's largest. The airport venue offers a product that is similar to what you view in-home – full sound and video," says High. "It's a captive audience with time to spend. We run a 60-minute loop 18 hours a day with commercials, which is updated six to eight times a day through a comprehensive network of 42-inch plasma screens."

A high-flying broadcast venue

Clear Channel Outdoor Canada VP, sales development, Freeman White points out that the current climate of tightened security at airports has administrators looking for new ways to put passengers at ease. "Passengers have become more security conscious," he says. "With the development of the innovative specialty channel CBC News Express, we have provided a world-class, smooth, engaging package of news, entertainment and sports, which tends to help people feel more relaxed and entertained as they're waiting to board a plane. So it's also a benefit to the airport authority to have this service for the traveling public."



"We've made a strong commitment to digital media in airports," adds Alan High, VP, marketing and operations. He says the strength of the venue is that it accesses a hard-to-reach audience. "It's a very high-end audience and most of these business travelers tend to have very light television viewing. So it's a great opportunity for marketers to reach key business decision-makers and users of high-end products and services. CBC News Express can deliver that audience in a broadcast format."

Visit www.clearchanneloutdoor.ca for more info.

Clear Channel also has a number of large format LED boards – three in Toronto's new Dundas Square and one on the Gardiner Expressway. "There's no sound," he explains, "so that creates a different dynamic from a creative and communications standpoint. The exposure time is much shorter, you have people moving, not sitting."

Briefer exposure means shorter format, "so we encourage advertisers to do more customized creative for the environment – five-, 10- or 15-second spots that work without sound. You need a strong creative concept."

In terms of converting static to digital, High says his company is using a less-is-more approach. "You're not going to see digital everywhere, it doesn't make sense. It's not cost-effective."

Clear Channel has developed an effective alternative. "We're taking our best sites and converting digitally. We've been able to integrate the static with the digital and maximize the effectiveness for the advertiser. Our revenues are up and I think the advertisers are pretty happy with what they're getting."

Clear Channel's content is significantly different south of the border, he says. "In the U.S., we're converting a number of boards to digital, but we're running stills and rotating through a number of advertisers. That's an important issue in our estimation, because legislators are concerned about whether full-motion video causes accidents." High says it's already an issue here as well.

He admits that cost is still a deterrent. "It's probably the most significant barrier to entry. Digital is expensive. That's going to slow our growth down because we're going to have to demonstrate a success-as-we-go strategy."

On that note, he says the bright side is that there's a long way to go for digital signage to realize its full potential. "None of us have taken advantage of the flexibility of digital. A static billboard showing usually takes a week to put up and is up for four, six or eight weeks." With digital, you can change the message on the fly, several times a day.

"Those are the issues we are starting to address," says High. "You can see how digital will change the dynamics of our industry over the next 10 or 15 years by bringing in a flexibility that never existed before."



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OBN now delivers over 6.3 million weekly impressions as our video board network of affiliates expands across Canada to include Vancouver, Edmonton, Winnipeg and southern Ontario. With real-time updates and creative flexibility, our high-resolution video boards make an impact on your audience from downtown Vancouver to uptown Toronto.



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Be there when they decide what to buy

The country's number-one electronics retailer has found a positive and profitable way to show customers why HDTV makes sense and give vendors an effective medium to influence buying decisions where it really counts — at the point of purchase.

Future Shop TV airs custom content to almost all of the chain's 119 outlets. With an average of over five million customer visits a month, FSTV account executive Arash Mazloum says that makes it, "Canada's largest in-store HDTV network."

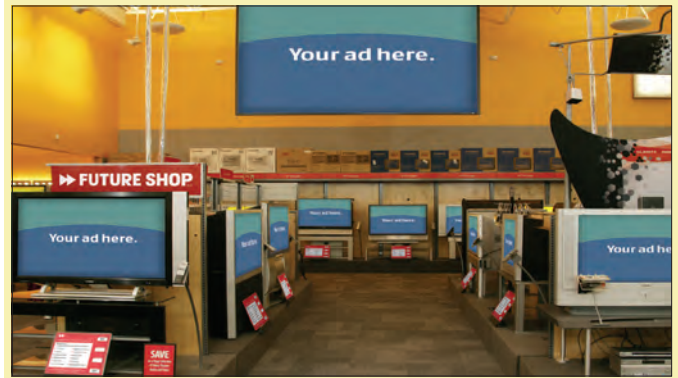
All high-definition sets in the stores are tuned in, providing a dramatic impact that's hard not to notice. Making it even more vibrant is Future Shop's exacting standards — ads must be true HD to be seen on this network.

"The primary difference between this network versus a standard digital-signage network is that others are using their screens to showcase the programming, while we're using our programming to showcase our TVs," Mazloum explains. "That's something I emphasize right from the start: Do you have a high-definition ad? If not, we will create something for you."

He notes that advertising isn't restricted to in-store vendors, but it must be of benefit to Future Shop customers. "Toyota is one instance where we had a non-vendor advertise on the network. We created an HD ad for them that was based on their TV campaign. It was for the launch of the new Toyota RAV4, and it was clear that their demographic was the same as ours. It benefits our customer in that way and also showcases the TVs by virtue of being in HD."

However, marketers with product in-store stand to reap the biggest returns. "From an advertising perspective," says Mazloum, "they have invested so much in building their brand and their product — in print, on billboards and on TV, and this is that last stretch. It only makes sense: they have to be there when the customer is making the buying decision."

At least one marketer has found a way to get even more bang from the medium. Toshiba ran ads emphasizing a few key features of its TVs, which was useful not only to customers but sales staff as well. "I realized how smart that was, and how easy it is to strike a balance — make it top of mind for both customers and sales associates."



The three Rs of FSTV

The qualities that make Future Shop TV both unique and indispensable are what FSTV account executive Arash Mazloum sums up as the three Rs — reach, relevance and recency.

"The reach is self-evident and unbeatable," he explains. "If you've got products on the shelves, you're obviously hitting your target audience all together. And of course the relevance is all about having an electronics ad in an electronics store."

As for recency, he says: "When was the last time a consumer would have seen your ad? This way, they see the ad, which is minutes or metres away from the product. You can't get a better shot at recent exposure than that!"

With a demographic reach of primarily tech-savvy males between 18 and 54 years of age, FSTV broadcasts in all but five of Future Shop's 119 locations. It's shown on demonstration HDTVs, as well as NTSC televisions throughout the stores.

If you're considering the impact this kind of HD campaign can have during the perennial December shopping madness, you should act soon since a six week lead-time is preferred for booking. And it probably comes as no surprise that the booking schedule gets full very quickly at that time of year.

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FSTV airs a 30-minute loop of clips that illustrate what's so good about HDTV: breathtaking scenery and sports. "We don't allow more than seven minutes of ads," says Mazloum. Most spots are 30 seconds, though there is the option of doubling the frequency on a 15-second spot. Making changes is no problem, since the content is generated from a central server.

The measure of digital's impact

Corus Custom Networks sees the new wave of non-traditional media, called digital signage, as a natural extension of what it's been doing for almost 20 years — namely, providing specialty television broadcasting services.

"Our strength in television is our competitive advantage," says the Calgary-based company's manager, production and digital signage, Paul Bzeta. "We understand what motivates consumers to action."

With that kind of savvy, Bzeta observes, "a full service digital-signage solution is a logical step for us. We want to offer our clients value-added services over and above our leading television products. We want to offer our clients a means of reaching their target audience across multiple platforms, including in-store."

There's nothing esoteric or mysterious about what works in the newest out-of-home technologies, he adds. "Whether it be in a mall, a train station, a corporate lobby, a retail outlet, or other public place, digital signage is about content — period! Without proper content it will fail. That's why we're seeing the market-leading technology providers approach us to partner on new networks."



The essence of digital signage

Imagine a digital signage solution from one source. And not from a technology vendor but from one of Canada's leading media companies. Corus Entertainment entered the digital signage business in the spring and already has seen some early success.

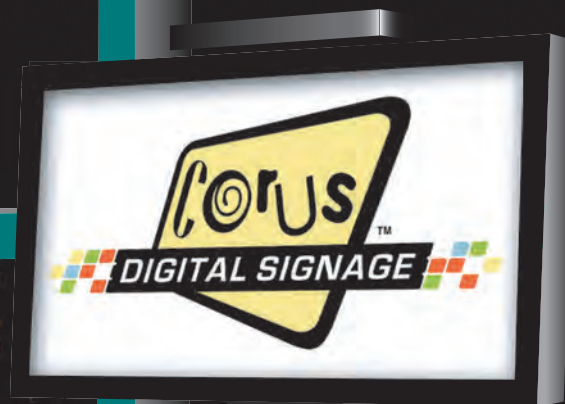
The company's Calgary-based TV division, Corus Custom Networks, is working with some of the largest brands to create winning digital signage deployments. CCN offers formats ranging from full-motion, high-definition and standard-definition video, to still-frame ads, streaming market quotes and live-data content such as news, weather and sports.

As CCN's manager, production and digital signage, Paul Bzeta sees it: "CPM is only a small part of digital signage. Getting the maximum number of eyeballs looking at your screen works only in advertising-driven models. Digital signage is so much more than that."

"There is also sales lift models, merchandising models and information models — where selling product or getting a specific message across is the primary goal. Fortunately, we have some of the leading ad agencies in the country starting to recognize this. The challenge now is to educate media buyers who are used to CPMs."

Given the depth of its non-traditional media experience, Corus Custom Networks is uniquely positioned as one of Canada's only end-to-end digital signage providers. That means the company can give its customers all the elements of a successful digital signage program, including customized content, content management and sales support.

Check out www.coruscusomnetworks.com for more info.



DIGITAL SIGNAGE

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"Our digital signage strategy is centered on content. So the clients who typically approach us know that digital signage is not a technical play. Retailers, banks and corporate clients, who understand that compelling content drives ROI, are partnering with Corus."

A worthy example is a recent 26-store Home Depot deployment in the GTA. "This is a product lift model, so CPMs are not important. The client, Ram Forest Products, only cares about selling more products. And this summer, Ram told us they saw a 97.2% lift in sales compared to sales in the 40 Ontario Home Depot stores without the digital-signage program. This is incredibly exciting, and we're now seeing other merchants wanting to get on board."

Corus currently has two pilot projects in development and is providing content for a number of creative houses. "They see value in partnering with our award-winning content creation team. We'll continue to seek best-in-class partners who add value to our offering, and then leverage our traditional television business and deploy digital signage solutions for them."

Corus offers full-motion, high-definition video and standard-definition video, as well as still-frame ads, streaming market quotes and live data content such as news, weather and sports. "We have a number of great content options for our customers," says Bzeta, "as well as a custom offering."

Corus is taking a leap forward in its commitment to DS, he adds. "Our 10 member Calgary-based broadcast design team will launch a new high-definition AVID DS suite this fall to assist with our digital signage offering. This is a very expensive piece of gear, so it proves we're bullish on digital signage."

As for what lies further ahead, Bzeta says, "We believe the future of DS remains on good, solid content — ideas and strong messages in targeted locations. That's why I think you'll see tighter integration with other forms of traditional media in a way that provides a win-win solution for the media companies and the client."

The best of all techno-worlds

Move over cell phone, PDA, laptop, digital camera, portable Playstation and WiFi! There's a new superpower on the DS scene!

Well, not really, but there is a new kid on the tech block that's stirring up some excitement. It's a blend, a convergence of new media that combines the best of the aforementioned gizmos into one unit. You might call it an innovation that emerged from thinking outside the box to create something new to put inside the box. Or, as Mel Webb sums it up, "It's sort of a hybrid between online and digital outdoor advertising. We've married the best of both worlds into a unique new medium."

It's a WiFi-enabled Internet kiosk with VoIP capability. Users can drop in a loonie or a toonie, or swipe a credit card, to gain access to the Internet, call long distance at a fraction of the traditional cost, play games, check e-mail, even send video e-mails courtesy of a built-in digital camera.

The units are being commonly referred to as Public Internet Access Terminals. Some new-tech prognosticators say they're destined to replace not only phone booths, but ATMs as well, due to a range of advanced capabilities that make today's bank machines seem as dated as...well, wagon trains.

The units are popping up all over the place, courtesy of Mississauga, Ont.-based Alpha MultiMedia — in airports, shopping malls, train stations, bus depots, gas stations, even hospitals. In short, wherever there's a high volume of public traffic.

"The unit has an upper screen that's 19 inches and displays full-motion video, while the lower screen has full Internet access and a keyboard," explains the company's director of national advertising, Mel Webb.

He enthuses about the unprecedented potential of what promises to be a powerful, motivational marketing medium. "I think that's what really makes us unique in this market segment. Most digital signage only offers awareness advertising without interactive capability. It doesn't offer the ability to sign a customer up, or sell a product on the spot. Our kiosks do. Because the upper screen, which has the advertising, can actually point someone down to the lower screen for a call to action."

The network currently has about 200 units in Ontario and Quebec, reaching upwards of 40 million people per month. AMM expects to up that number to 400 or 500 by

the end of this year, "and the plan is to go national in 2007," Webb adds.

But here's the most delectable part of the offering, "Advertisers can get this type of exposure, and this type of access, to 40 million people a month for a CPM of about \$1.03, which is phenomenal."

Wait, there's more. "Absolutely everything that we do is measurable and trackable. We can also target an advertiser's demographic. They don't have to advertise on the entire network."

Going underground with Montreal commuters

Perhaps best known for fashion, French Canadian culture and an inimitable cosmopolitan ambience, Montreal has a uniquely European flair that sets it apart from everywhere else. Its international flavour makes it a popular choice for multinationals and global organizations to locate their headquarters. For instance, more than 120 international financial centres have head offices in Montreal.

It is Canada's aerospace capital, ranking fourth in North America. As well, HEC Montréal notes that it is eighth in biopharmaceuticals and ninth in information technology and communications. With its four universities, including Université du Québec à Montréal and McGill, the bilingual city on the St. Lawrence ranks second in North America in number of university students per capita.

The bustle of the city abounds in the open air during the warm months, but is driven underground when fall and winter roll around. So it would be entirely accurate to consider this very time of year as the beginning of the annual peak season for advertising below ground level to reach Montrealers. And what better way and place to dazzle the masses than with digital signage in the city's Metro system?

Metromedia Plus has the turnkey solution with Metrovision, a network of 26 oversized digital wall screens at the city's two busiest Metro stations, Berri-UQAM and McGill. The network features three different sizes of screen, the largest measuring 16 feet by nine feet, along with 12-by-seven-foot and seven-by-four-foot versions.

"We are partners with the transit authority, which gives us exclusivity on all digital screens in Montreal's subway system," explains Metromedia's director of exterior market sales, George Tucci. Because the company also manages framed space in buses, the subway, commuter trains and Métro stations, marketers can easily arrange for broad-based, integrated campaigns. The median age of Montreal commuters is 36, and 54 per cent are women.

Tucci adds that the company can arrange digital signage access to the Toronto subway system as well, through a reciprocal agreement with One Stop Media in Toronto. It's launching a similar arrangement with Lamar Transit Advertising in Vancouver, in December, which will give it access to SkyTrain stations and SeaBus terminals.

The power of a Bell

The Bell connection is a powerful one for Alpha MultiMedia. "Bell is doing installation, servicing and the Internet connectivity for us," says director of national advertising Mel Webb.



"They are a key strategic partner for us."

It's about the three things that are so fundamental for success in so many areas: location, location, location. "Through our association with Bell, we're able to get fantastic locations such as shopping malls, hospitals, Go Stations and the like. Anywhere you see a Bell payphone is considered a public-access point, and these are the locations they can put in any new or future equipment."

The future is here, says Webb. "I truly believe that our relationship with Bell is advancing us much farther and faster than we

ever could do alone. With Bell Canada's High Speed Internet, and the prime locations we've been able to secure, the future is now. After all, these are the key demographic types of locations that advertisers are looking for."

Get more info at www.alphamedia.ca.

Metrovision adds depth to its subway platform content

Metrovision – the Montreal subway's oversized screen network – is adding two new partners to its broadcast, partners who will specifically target commuters waiting on or transiting via subway platforms.

As of Aug. 24, weekly cultural paper *Voir* started presenting a list of cultural events in Montreal on Metrovision screens. The cultural weekly's Web team is in charge of daily updates of this information.

On the comedy side, the *unpeudhumour.com* spots, in collaboration with *francoischarron.com*, aims to find



humorous videos – in good taste, of course – making the rounds on the Internet. In recent years, François Charron has made a name for himself on television and on the Web for his knack of finding funny videos.

These new elements will enrich Metrovision's content, adding to the main content supplier RDI, Radio Canada's information network, which offers news, sports and weather highlights many times throughout the day. The 'Journal

Les Affaires' will continue to offer economic news throughout the day as well.

Metrovision is proud to rely on these québécois agencies for content, agencies who know better than anybody what Montreal commuters' realities and interests are.

Launched two years ago on Montreal subway platforms, Metrovision offers its programming on oversized screens, and includes useful STM news, as well as current events, entertainment segments and advertising.

ways too. It recently completed a pilot project at the Toronto Eaton Centre, setting up a series of eight 45-inch LCD screens in the Bay-Dundas concourse.

As its first foray into an indoor mall environment, he says the company will be watching it closely and gauging its effectiveness. "Then we'll decide whether to roll it out further."

Does this represent a change in strategy for the company? "Time will tell," Irwin explains. "OBN has the technical and sales infrastructure that can be leveraged. We need to determine where the demand is for the product."

Irwin emphasizes that OBN's focus will still be on its national video board network. "We'll be adding at least one new site in Toronto in the first quarter of next year. And we'll continue to build our national network of affiliates."

Onward to brilliant resolutions

The footnote on the current state of digital signage is that the best is yet to come. As OBN's Peter Irwin says: "This is the next evolution of outdoor advertising, and we've only seen the tip of the iceberg."

All agree that digital signage has a dimension that will broaden at a pace similar to new-tech itself, and an impact that defies conventional measurement. As Clear Channel's Alan High notes: "We're trying to sell digital on the strengths of high-profile location and impact. Yes, we'll have to come up with counting methodologies that don't exist right now, so it's going to take the guys in the digital business a few years to get those metrics in place. But right now, look at the venues, look at the opportunities. It's not always about the numbers in digital, and I think you'll find that everybody in the industry will tell you that."

Total recall

OBN president Peter Irwin likens his company's expansion strategy to the early days of television, when small independent stations sprouted up all over the country and quickly saw that aligning themselves with a national network was a sensible way to attract bigger spends.

"We found that video boards are starting to pop up in different markets across the country," says Irwin. "These are small, local-based media companies that really want to become part of a national network, sort of the old broadcast affiliate model. So we've structured a model to create a national branded network of video boards where affiliate companies adhere to strict quality standards and research methodologies. We've found it an effective way to extend our reach across Canada and provide our clients with a more complete notion of one-stop shopping."

So far, the national OBN affiliate network has added video boards in Vancouver, Edmonton and Winnipeg to its solid Toronto base, and has stretched its affiliate network to other centres in Ontario such as Hamilton, Cambridge and Niagara Falls. "Our network can now deliver a weekly audience of over six million," says Irwin.

OBN also made it official that the medium is having quite an impact: digital signage is making a good impression with consumers and marketers alike. Last fall, OBN hooked up with other companies to commission a study by Toronto-based Starch Research and found that the viewing public has a positive perception of the medium, along with a high level of awareness and better-than-average recall of specific advertising.

"This medium is all about engaging the viewer," says Irwin. "Whether it's with dynamic video ads that have impact, or leveraging the technology to be able to provide things like live tuning, and up-to-the-minute

news and information headlines, it's all about engaging the consumer."

A prime example was a Nokia cell phone campaign that got the public directly involved. "They had people taking pictures with the Nokia phones and then we'd display them on the video boards, literally as part of the campaign. We won a silver Media Innovation Award last year for that one."

OBN is broadening the scope of its offerings in other



Taking DS technology across the country

The Outdoor Broadcast Network offers advertisers an amazing new medium to engage consumers in ways that static boards could never do...and on a national basis. Combining technological and marketing expertise in its unique out-of-home media venues, OBN is one of the leading experts in large format, full-motion LED video boards. At the same time, it offers consulting and development services to real estate companies looking to elevate their property's profiles with dynamic outdoor video boards.

President Peter Irwin is enthusiastic about the future of digital signage in general, and OBN in particular. "I think we're just seeing the tip of the iceberg in terms of what truly can be done from a technological standpoint."

Irwin says there's a grand vision taking shape as advertisers become aware of OBN's limitless potential. "With each passing week, there are more and more creative ideas being generated by our clients about what can be done. And we're able to offer one-stop shopping for clients through our national sales network, which we've been developing over the past year." For more info, visit www.obn.ca.



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11/06-08.

▲ Mining the rich fields of gaming will be one highlight of Ad: Tech New York

Ad: Tech New York. In addition to a hands-on technology showcase, Ad: Tech will feature speakers such as Michael B. Stoeckel III, VP advertising innovations and operations, Fox Interactive Media, on topics ranging from "The Gaming Ecosystem" to "Digital Media Innovators." Presented by Ad:Tech Expositions. New York Hilton, NYC. 415.464.8510. www.ad-tech.com.

11/13.

18th Annual EPM Marketing Conference: Engaging the Multi-Screen Consumer.

Presented by NYC publishing and research firm EPM Communications, one of the keynotes is Jeremy Cornfeldt, VP Search & Affiliate Marketing, Carat Fusion, whose subject is "Leave No Screen Untuned." Hilton Los Angeles, Universal City, Calif. 888-852-9467. www.epmcom.com



11/14.

Word Up! Canada's Word of Mouth Marketing Conference

welcomes companies such as Yahoo! Canada and Ice.com to share case studies on getting the most out of WOM online and offline. Presented by word-of-mouth blog Profectio at The Design Exchange, Toronto. 416.760.3344. www.profectio.com/wom.

Other notable dates.

10/11-11/1. 2006 Clio Awards Screenings. Presented by ihaveanidea, these screenings will be held in Montreal on Oct. 11, Calgary on Oct. 18, Vancouver on Oct. 25 and Halifax on Nov. 1. info@ihaveanidea.org. www.ihaveanidea.org. • **10/19.** ACA Executive Forum and Gold Medal Award Luncheon honours Nestle's Ed Marra. Keynote speaker is Rex Briggs, co-author of *What Sticks: Why Most Advertising Fails and How to Guarantee Yours Succeeds*. The Granite Club, Toronto. 416.964.3805. www.acaweb.ca. • **11/07.** Strategic Sponsorship Marketing: The Canadian Summit. Presented by the newsletter The Sponsorship Report, topics range from how multiculturalism is affecting sponsorship decisions to the impact of mobile communication on maximizing sponsorship. The MaRS Collaboration Centre, Toronto. 705-653-1112. www.sponsorship.ca. • **11/16.** The Advertising & Design Club of Canada Awards will be held at the McMillan Theatre, Toronto. 416.423.4113. www.theadcc.ca. • **11/23.** Design Exchange Awards. Presented by the DX, categories include branding, marketing, and packaging, among others. Deadline for entries is Oct. 6. 416.216.2134. www.dx.org/dxa.

V-FEST

FLY ON THE ISLAND...

◀ By Annette Bourdeau ▶

These days, you can't go to a music festival without having to navigate through countless "brand experience" stations and street teams. And September's Virgin Music Festival – a grade A brand experience itself – was no exception. *Strategy* sent a member of the target market – me, 24 – to join the 30,000 hipsters on Toronto Island and report back on other promo hits and misses.



HIT • Energizer

Definitely an underdog in this race for hipster brand experience supremacy, Energizer busted out its A-game for the fest, boasting perhaps the most consistently busy booth. The battery co kept it simple with a spin-the-wheel contest. Since every spinner was a winner, the line was always long to score the pragmatic prizes – disposable binoculars, batteries or, the grand prize, an MP3 player. Nicely done.

MISS • Pizza Pizza

"God, I wish that stupid helicopter would just leave already," griped one of my friends. I looked up to see a helicopter circling the island, flashing the message, "Got the munchies? Pizza Pizza. 967-1111." While the technology is cool (when standing right below the helicopter, all you can see is bright lights blinking the message against the dark night sky), the noisy helicopter irritated many concertgoers.



Photo by John Mitchell

HIT • Bacardi

The Bacardi B-Live tent had prime real estate near the main stage, enabling easy access to check out DJs and sip Bacardi cocktails during band set breaks. Set up like a club – complete with a dance floor, cushy couches and even decorative palm trees, the tent was a great break from the muddy grass. And, the lineup was impressive – Bacardi worked with talent agency Live Nation to land prime artists like Louie Vega, Kenny Glasgow and my own personal favourites, Amon Tobin and MSTRKRFT.

MISS • Harley-Davidson

Not even Richard Branson gallantly taking the main stage on a Harley could land this brand street cred at the fest. While there was nothing inherently wrong with the co's festival efforts, which included a "get your picture taken on a Harley" aspect, it was just wrong for the target.

No self-respecting hipster would be caught dead posing giddily on a Harley – unless, of course, it was for an ironic "Hoff"-style pose.





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